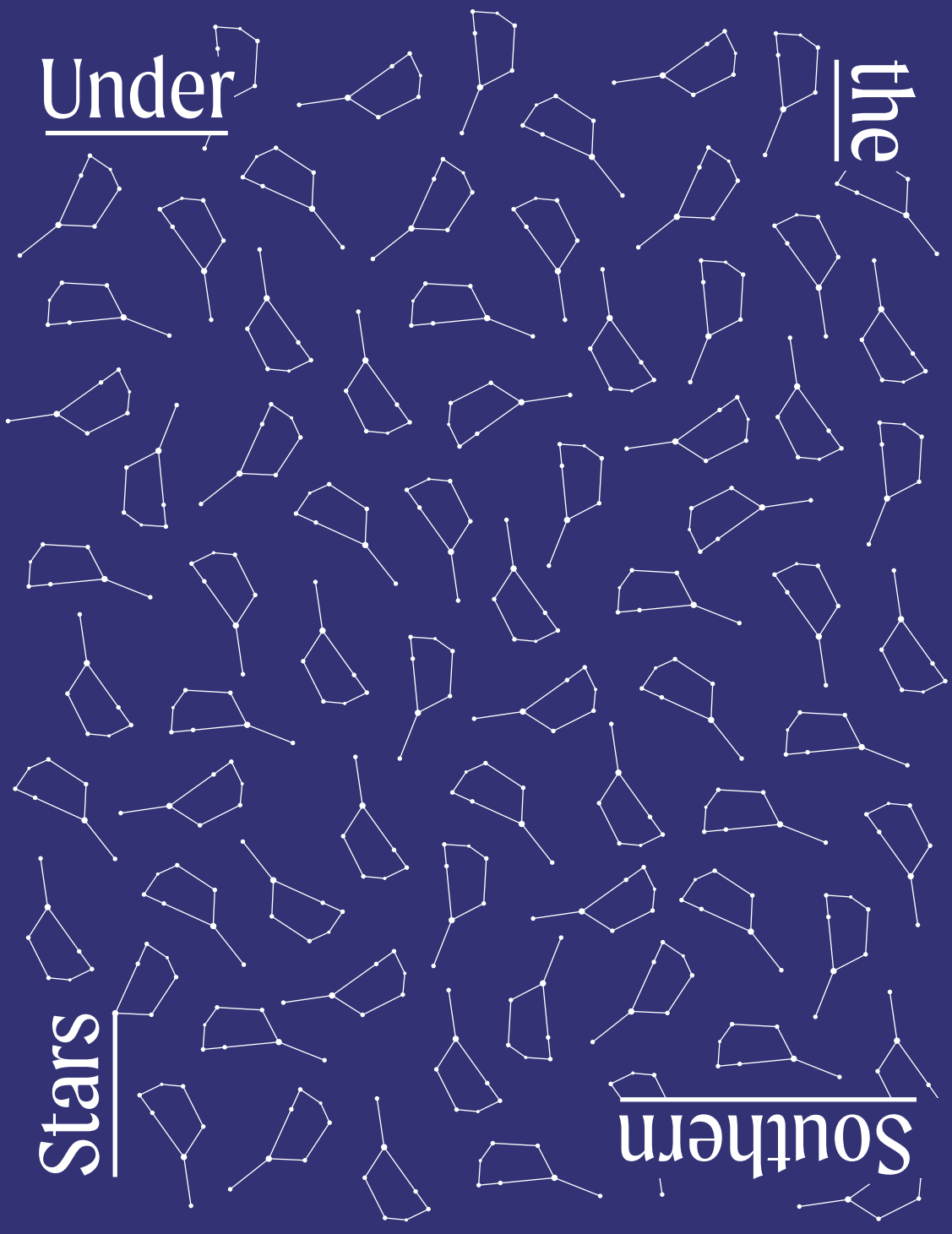


Under

the

Stars

Southern





Under

the

Stars

Southern

Contributing writers

Antonio Paucar
Arapeta Ashton
Ayrson Heráclito
Étienne de France
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Edited by

Gabriela Salgado

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previous page:

Tuan Andrew Nguyen

The Island, 2017 (still)

2048 x 1080p film, colour, 5.1 surround sound

42 mins

courtesy of the artist and James Cohan Gallery,
New York

TeTuhi

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Hiraani Himona

Executive Director, Te Tuhi

Foreword

Under the Southern Stars is a collection of texts that accompanied exhibitions and projects by Artistic Director Gabriela Salgado during her time at Te Tuhi between 2017 and 2020. Most of these are previously unpublished. Brought together here, they reflect the multiple and diverse lines of research that drove her programme, and the continued relevance of these ideas beyond the exhibition period. The publication is intended as an enduring record of a curatorial vision and of conversations that have connected meaningfully with an extended community of artists, colleagues and audiences.

As the title suggests, the scope of these texts is wide, and located in a large but entangled geopolitical zone. Written by Salgado and selected artists, they extend from Nathan Pohio's text on *Sfakia — day for night, two files for two monitors* (2018), a video work which considers the relationships of his Ngāi Tahu whānau to Crete during WWII, to Salgado's essay on *Chromointerference*, a major light installation by Venezuelan-French artist Carlos Cruz-Diez, shown for the first time in Aotearoa. All hinge on a connection to place: the fluid continent of Te Moana-Nui-a-Kiwa (the Pacific).

A memorable group exhibition, *Rebellious Modernities* (2019), centred on the reappraisal of modernist architectural norms as they intersect with contemporary housing issues here in Aotearoa. Salgado writes in her exhibition essay, '*Rebellious Modernities* invites audiences to reassess inherited notions of modernism's universal currency, critically examining it as an imported category. By contrast, the artists propose pluriversal creative solutions.' This critical capacity applies to the texts in *Under the Southern Stars* also: rather than tidily summarising the works they accompany, they propose divergent and lateral ideas, asking the reader to engage further with the topic at hand. These texts extend the dialogue, build new relationships, refuse — quietly or boldly — to ignore difficult histories and contemporary politics.

Finally, I would like to thank all those who contributed to this publication. At Te Tuhi we commission new works, and produce exhibitions that are locally engaged, regionally responsive and internationally ambitious. At the heart of this are the local and international artists we work with. *Under the Southern Stars* exists in recognition of this community.

right:

PĀNĪA!

Lunchbox Legend, 2019 (detail)
plastic container and lid
(screen-printed), light fitting,
bulb, electrical cord, plug, fixings
courtesy of the artist, Te Tuhi
and Mokopōpaki,
Tāmaki Makaurau Auckland
photo by Sam Harnett



**MERMAID
SNACKS**

Gabriela Salgado

Maria Ezcurra

Invisible

Maria Ezcurra uses garments to create highly complex installations and wall-based pieces which examine the relationship between the individual body and society at large. Linking subjectivity with the information contained in common objects, she unveils cultural and social dynamics. Our awareness of the world is often affected by appearances; the way we perceive a person is often highly determined by the way in which he or she chooses to wear garments, and by extension, the location of the individual within systems of classification such as gender, class and economic power. By displacing quotidian objects — the tie, the swimsuit, the shoe, the pantyhose or the sweater — from their utilitarian function, new associations arise. Ezcurra performs a transformation which highlights the almost absurd relationship we create with our own image and with the images of others.

In *Invisible*, made for this exhibition, Ezcurra spread out 120 pairs of tights in the space of the gallery to create a maze-like structure, at the same time exposing viewers to an experience of intimacy. Although her sculptural and installation pieces draw on minimalist strategies of accumulation and seriality, the resulting imagery speaks far beyond the formal dictum, recalling the subject's body through the texture of textiles that sit in close proximity to the wearer's skin. A phrase of Brazilian artist Lygia Clark comes to mind when contemplating Ezcurra's installations: 'I use clothes to denude the body.'

overleaf:
Maria Ezcurra
Invisible, 2018
(Installation view, detail)
photo by Sam Hartnett





John Veal

“you kids only
experience this
for a moment,
don’t be here for
life like me”

Every summer break for university, I register myself into a temping agency for work to keep up with the cost of living. This habit started at an early age; as kids living in Herne Bay in the late 80s, we were exposed to factory work very young. During our school holidays, my parents couldn't afford babysitters or holiday programmes, so we tagged along with our parents/uncles/aunties to their work places.

The temping agency I enrolled into generally contracts work for factory industrial jobs, with minimal variation of mundane repetitive activities for 8-plus hours a day, five to six days a week. This summer break, I worked at a potato chip plant, where my role was to cut potatoes and look out for foreign objects. My first day on the job, the chip line wasn't running due to technical issues, so I was reassigned to do some repackaging with some other temps that were also from a university institution. A Samoan worker who had worked at the potato chip plant for 30-plus years oversaw the repackaging station. She was in her late fifties; she introduced herself in Samoan thinking we were all Samoan. I responded to her introduction, respectfully correcting her, 'Hi my name is John and I'm Tongan.' To my surprise she replied in perfect Tongan pronunciation, 'Malo 'e lelei Sione.' The Samoan worker appointed us tasks in the repackaging station. She began to share her history with the potato chip plant. We all listened, simultaneously focusing on the repackaging task. She concluded her talanoa with cautionary advice: 'You kids only experience this for a moment, don't be here for life like me.'

She reminded me of my parents, who would often say the same thing, 'Don't be like us!' referring to not following the same career path as them. I guess that advice had not connected with me as I always end up working at these types of jobs. It's not so much the work that attracts me, it's the people in it or as the Samoan worker alluded to: 'the people in it for life.' They are the ones that keep me grounded, keep me humble and influence how I approach my art thinking.

The work on the chip line was very tedious. We wore food safety gear and earmuffs for hearing protection. The ambience of the factory was very hot with loud machinery noise. Often there would only be two of us working on the trim table. Potatoes would go through the conveyor belt and get washed, then on to the conveyor rollers for us to inspect. We cut the oversized potatoes in half and got rid of the bad ones. We did this for eight hours a day, Monday to Friday. The other person on the trim table had also been at the chip plant for 30-plus years.

In the cafeteria, the television was always tuned to Aljazeera news network — as if an individual was trying to stay conscious, or keep everyone else conscious, a counter to the tedious mind-numbing activities we did in the factory.

right:

John Vea

*"you kids should only experience
this for a moment, don't be here
for life like me", 2018 (still)*

commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
courtesy of the artist



Mundane vision

eyes

→ Futility

that

Boredom

-Trance like state

faci

You here for life

May

like sentence.

like

Been here 10 yrs

Great

-Not that long!

at

Been here 20+ years

2x redundant every year

The concept almost

acts as a cogset

At the start of every day we welcome each other at the trim table with hand gestures and facial expressions. We stand there every day staring downwards at the potatoes. We look at each other now and then to check on each other's sanity, with a simple thumbs up gesture and a quick smile, then our eyes go back downwards to the rolling potatoes. Behind is a clock; we try our best to not look at it as time goes slow every time we do. Keeping myself distracted from the clock and from going insane, I developed a habit: I sang to myself, recited readings to myself, even had full on conversations till my break.

left:

John Vea

notes for *"you kids should only experience this for a moment, don't be here for life like me"*, 2018
courtesy of the artist

overleaf:

John Vea

"you kids should only experience this for a moment, don't be here for life like me", 2018 (installation view)
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
photo by Sam Hartnett





Gabriela Salgado

Acts of Passage

Antonio Paucar (PE/DE)
Arapeta Ashton (Aotearoa NZ)
Ayrson Heráclito (BR)
FAFSWAG (Aotearoa NZ)
Kitso Lynn Lelliott (BW/ZA)
Rosanna Raymond (Aotearoa NZ)

The exhibition *Acts of Passage* addressed the body in relation to its potential for catharsis. In the enactment of small rituals and cleansing gestures, memory may enable us to reconcile history and the present, through performative actions.

Since the dawn of humanity, ritual practices have been used to establish and maintain personal and common welfare. The expression Sumak Kawsay¹ widely refers to the worldview of the Quechua peoples of the Andes. Sumak Kawsay is a community-centred, environmentally balanced and culturally responsible system that in recent years has also entered the respective constitutions of Ecuador and Bolivia, which include nature as a right-bearing entity.

Programmed to take place at the Wynyard Quarter silos from 20–27 May 2018, *Acts of Passage* included video installations alongside scheduled live performances by international and Aotearoa New Zealand based artists.

The imposing cylindrical spaces of the silos offered a unique setting for the display of immersive installations and single screen video works by creators from Brazil, the Pacific, South Africa, Peru and Aotearoa New Zealand. Conceived as a platform for performance art in Tāmaki Makaurau Auckland, the exhibition showcased some of the most exciting manifestations of practice from around the world, alongside remarkable examples of local production.

The exhibition elaborated on the concept of ritual as an act of passage, where artists' actions became vehicles for knowledge exchange, experimentation,

1 Javier Cuestas-Caza, 'Sumak Kawsay is not Buen Vivir', *Alternautas: (Re)Searching Development: The Abya Yala Chapter* (n.d.): <http://www.alternautas.net/blog/2018/3/2/sumak-kawsay-is-not-buen-vivir>.

and the reigniting of personal and political memory to question the boundaries imposed by power structures. Often poetic but consistently affirmative actions served all the artists in performing rituals to deal with historical trauma, such as those in Ayron Heráclito's performance *The Cleansing*, enacted in two significant sites of the transatlantic slave trade on the coasts of Senegal and Brazil. Fafswag's *Subordinate Tissue* offered a durational performance and video installation where the body deconstructed gender classifications that anchor the subordination of the feminine in patriarchal society.

Moreover, it was intentional that the artists in *Acts of Passage* would reveal a distinctly southern hemisphere perspective. Versed in a diversity of knowledge systems that invariably connect humans with the natural world, myth and ancient cultural values, they all contributed powerful images that activated new connections, both between their works and with the audience. Their films and live performances proposed powerful ways of being present, within an understanding of time as multi-dimensional, a confluence of the now, history and the future.

right:

Rosanna Raymond

*Fa'amu'umu'umamatane aka Tropic
Thunder*, 2018 (installation view)
photo by Sam Hartnett

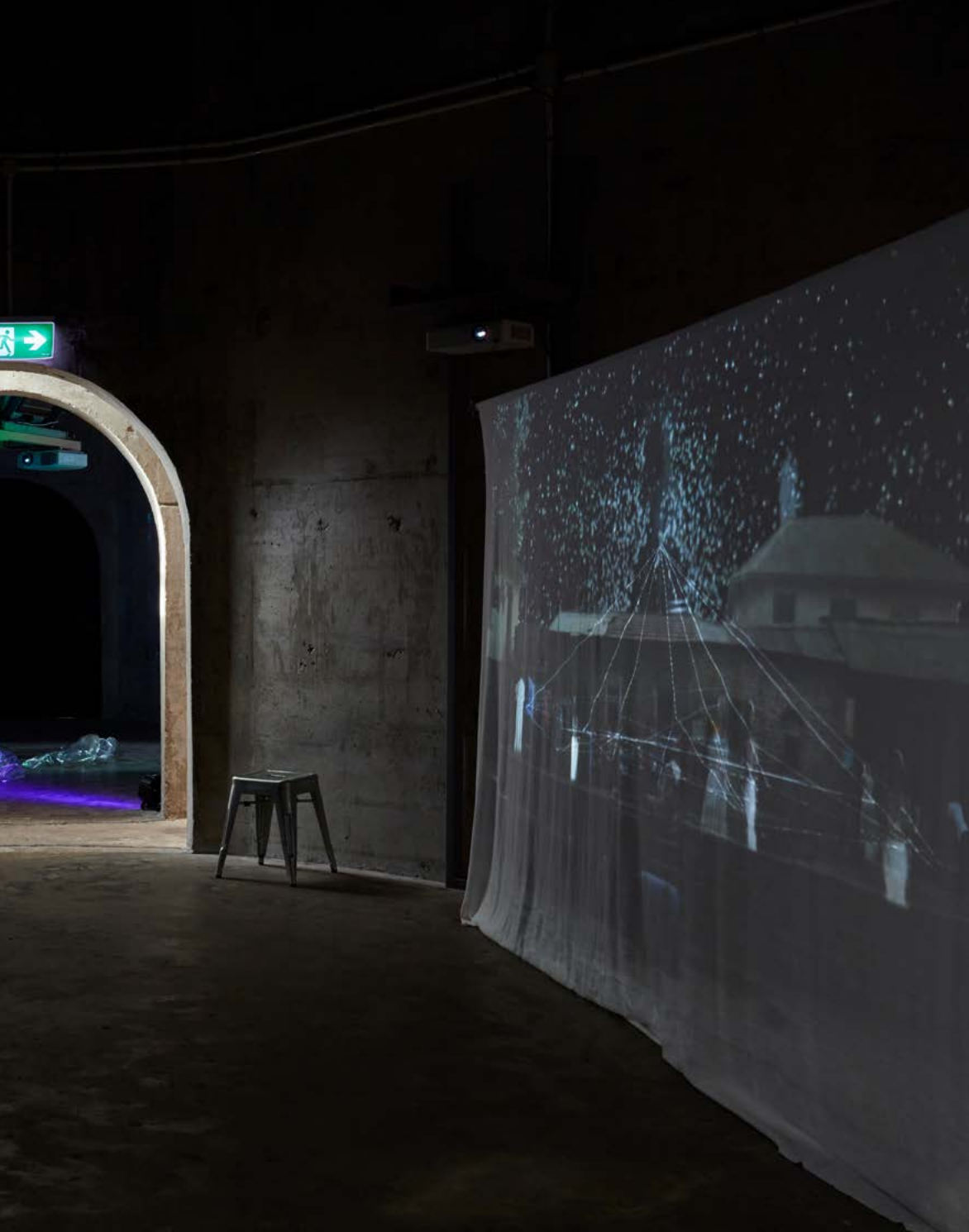
overleaf:

Kitso Lynn Lelliot

Sankofa, 2016
*My story no doubt is me/Older
than me*, 2016
*I was her and she was me and
those we might become*, 2016
three-channel video installation
photo by Sam Hartnett







Ayrson Heráclito

The Cleansing: The Meeting of
the Atlantic Margins

The Shaking of the Tower House and *The Shaking of the Maison des Esclaves* in Gorée make up a diptych. In these ‘cleansing performances’, two historic buildings on opposite sides of the Atlantic are exorcised of their pasts, which involve colonialism and slavery.

In the Afro-Brazilian religion Candomblé, which originated in Yoruba belief systems, ‘shaking’ is a ritual of spiritual cleansing through leaf-whipping. It is aimed at keeping away the egum, the spiritual energy of dead people that may remain among the living and carries all sorts of nuisances and misfortunes. Performed at the Maison des Esclaves, the slave holding facility on the island of Gorée, Senegal, which was a key site for boarding slaves to the New World, and at the Tower House in Brazil, where the enslaved arrived, *The Cleansing: The Meeting of the Atlantic Margins* reflects on the loss of humanity, and the legacy of historical violence that persists.

Following the performance recording of *The Shaking of the Tower House* in Salvador, Bahia, the work was completed in 2015 as a result of the residency award of the 18th Videobrasil Festival at Raw Material Company in Dakar, Senegal.

right:

Ayrson Heráclito

The Cleansing: The Meeting of the

Atlantic margins, 2015 (installation view)

video diptych

8 mins 31 secs

photo by Sam Hartnett





above:

Arapeta Ashton

Te au o te moana, 2017 (installation view)

single channel video

photo by Sam Hartnett

right:

Antonio Paucar

Suspendido en el queñua, 2014
(installation view)

HD video

photo by Sam Hartnett



Antonio Paucar

Memories
from inside

/

Memorias
desde el
interior

Nobody can deny that we live high-speed lives in a time of infinite image reproduction that constantly bombards us. That is why our visual sense is highly active and, as a consequence, exhausted. Even we, the artists, contribute to this by considering ourselves ‘visual artists’, and concentrating criticism and analysis on the *visual* quality of works. For this reason, my interest lies in going against the grain of this tendency by exploring other senses in depth.

Having grown up in an indigenous cultural framework in the Andean region of Peru, I have been able to comprehend and experience the close spiritual relationship of humans and the natural world, and to develop awareness of the body’s sensorial knowledge in regard to the environment. Additionally, thanks to having maintained extensive dialogue with visually impaired people about perception, their wide knowledge of the sensorial body has helped me re-educate and tune in my other senses.

The performance *Memories from inside* employs play and ritual practices from the Andes to explore the senses and their relationship with bodily and spatial memory. The performance starts when participants close or cover their eyes with blindfolds, keeping them covered until the end of the performance. The performance is designed to reactivate the senses of hearing, smell and touch, by deemphasising sight. I create a sensorial universe with aromatic herbs and plants, textures, and gentle sounds such as hums and buzzes, chants and music, which will create a symbolic imaginary journey. It is intended that the work will enable the emergence of memories through association and connections to personal history for some participants, or simply offer a pleasant contemplative experience to others. In the making of this sensorial experience, I utilise a number of everyday instruments and objects — whistles, crushed paper — that imitate sounds from nature, something I have been experimenting with in my performances in recent years. The performance invites members of

the public with an interest in creative processes that encourage sensorial and cognitive discoveries and feed the imagination.

No photography, sound recording or filming is allowed in the space, to retain the integrity of the concept; my intention is to prevent the experience from becoming a visual artistic product. At the end of the performance participants are encouraged to write or draw their experience on a sheet of paper that will exist as the sole remnant or documentation of the experience.



above and overleaf:

Antonio Paucar

Suspendido en el queñua, 2014 (stills)

HD video

courtesy of the artist and Galerie

Barbara Thumm, Berlin





Gabriela Salgado

‘From
where
I stand,
my eye
will send
a light
to you in
the North’

Fernando Arias (CO)
Jasmine Togo-Brisby (AU/Aotearoa NZ)
Jian Jun Xi (CN)
John Akomfrah (GH/GB)
Kiluanji Kia Henda (AO)
Otobong Nkanga (NG/BE)
Regina José Galindo (GT)
Runo Lagomarsino (SE/BR)
Sarah Munro (Aotearoa NZ)
Siliga David Setoga (Aotearoa NZ)

The exhibition takes its title from artist Otobong Nkanga's performance piece *Diaoptasia*, presented at Tate Modern, London in 2015. Instead of departing from a theme, a selection of works on paper by Nkanga provided the foundation for this exhibition, which set out to address the need to challenge Eurocentric historical narratives.

Nkanga's prints from the series *Social Consequences* are graphically sparse, depicting human bodies and natural resources engaged in dystopian entanglements. Her work departs from the observation of stone and minerals, to shed light on the violence implicit in wealth-producing economies, and the limited distribution of profits in the countries from which the minerals are sourced. The works reveal eloquent parallels between minerals and language, where humans appear connected with tools through processes of fracturing, cutting and carving out, evoking the constant metamorphosis of language. Her analysis of minerals as a metonymy for society reveals points of commonality: both are made of a great variety of elements that react to pressure, heat and other physical forces.

overleaf:

Benjamin Work

Write it on the land, Seal it on the heart, 2018 (installation view)
commissioned by Te Tuhi, Tāmaki
Makaurau Auckland
photo by Sam Hartnett

An attempt to offer a meditation on the multiple manifestations of our contemporary ills, as seen from the southern hemisphere, the exhibition encompasses works by international artists dealing with a number of poignant subjects. Their insightful contributions remind us of how the emergence of imperial





capitalism in the early sixteenth century initiated the relentless extraction of raw materials that has continued to the present. In turn, these works signal how such intense exploration of natural resources has generated what we have come to acknowledge as a migration and climate emergency. In this sense, mineral extraction stands as a metaphor for perpetual economic and human crises, while exposing the colonial wounds inflicted in the past.

In the same way that the canonical version of human history has been shaped by dominant narratives, it can be argued that the history of art is biased. Since modernity emerged as an idea, the distinction between 'high art' and 'craftsmanship' has been grounded in the binary model: conquerors and oppressed, educated and unqualified, masters and slaves, powerful and disenfranchised, explorers and providers, civilised and primitive.

Bringing their works to Aotearoa New Zealand from all corners of the world, the exhibiting artists invite us to be enlightened by numerous knowledge systems. As the exhibition title suggests, these forms of knowledge may be illuminating, as lights emanating from the South.

right:

Runo Lagomarsino

If You Don't Know What the South Is, It's Simply Because You Are From the North (poster version), 2009

(installation view)

stack of posters

courtesy of the artist, Francisca

Minini, Milano, Mendes Wood DM, São

Paulo and Nils Staerk, Copenhagen

photo by Sam Hartnett

If you don't know what the south is

It's simply because you are from the north



above:

Sarah Munro

*Trade Items – Clean Water, Dairy
Industry, 2014–18 (installation view)*

cloth and thread

courtesy of the artist
private collection, on behalf of
Page Gallery, Pōneke Wellington
photo by Sam Hartnett

below:

Fernando Arias

Enjoy Your Meal, 2008 (still)

single channel colour video

16 mins 51 secs

courtesy of the artist







left:

Jasmine Togo-Brisby

Sweet Jesus!, 2018

(installation view, detail)

unrefined cane sugar and resin
commissioned by Te Tuhi, Tāmaki
Makaurau Auckland
courtesy of the artist and Page
Blackie Gallery, Pōneke Wellington
photo by Sam Harnett

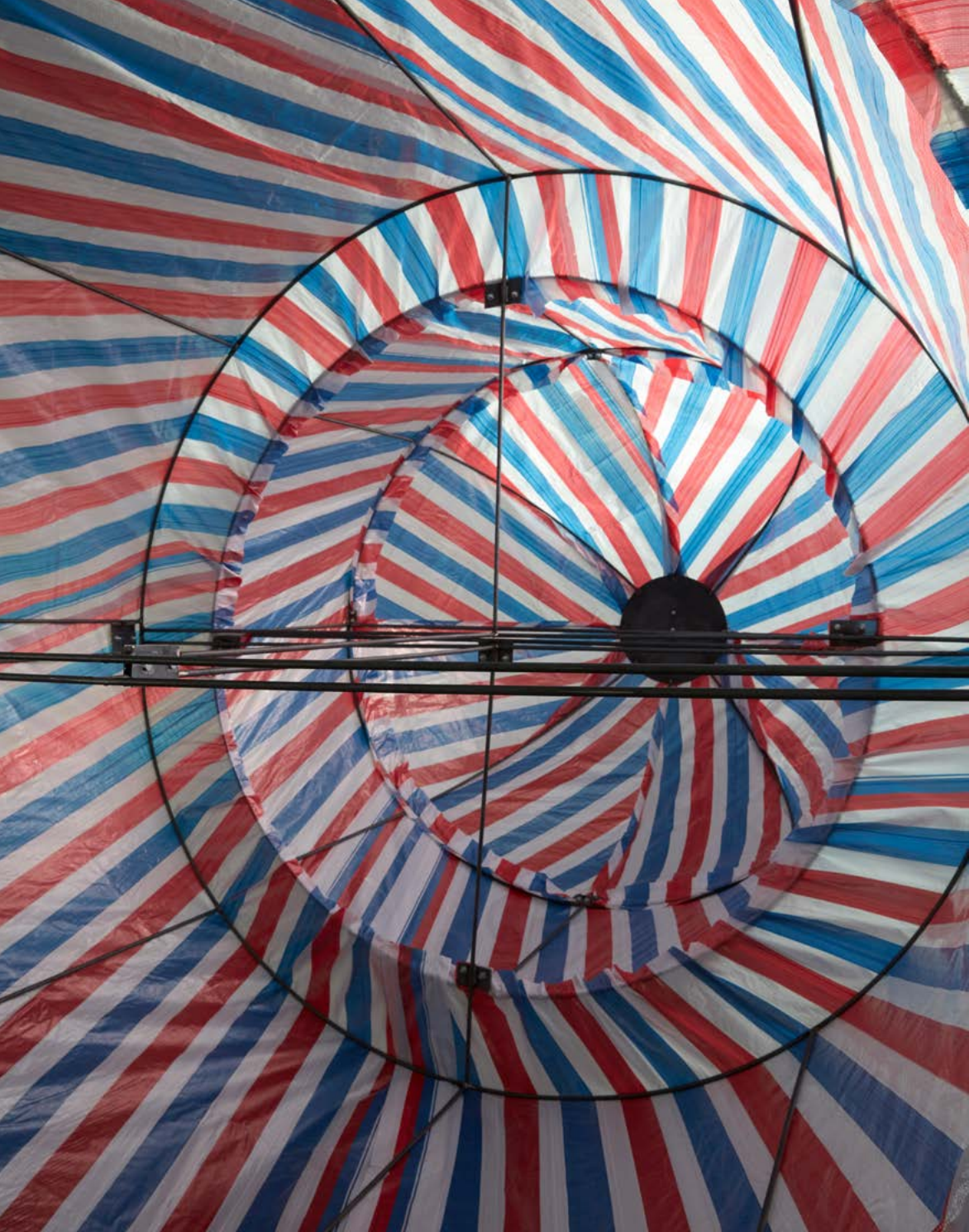
above:

Siliga David Setoga

This Land of Plenty, 2018

(installation view)

three light boxes
commissioned by Te Tuhi, Tāmaki
Makaurau Auckland
photo by Sam Harnett





left and above:

Jian Jun Xi

Empire, 2018 (installation view)

red, blue and white tarpaulin, steel

commissioned by Te Tuhi,

Tāmaki Makaurau Auckland

photo by Sam Hartnett



above:

[foreground]

Otobong Nkanga

Social Consequences I, 2009

Social Consequences II, 2009

Filtered memories 1977–1981, 2009

(installation view)

from the booklet *No Be Today Story O*

lithographic prints

right:

Otobong Nkanga

Social Consequences II: Choices we make, 2009

Social Consequences II: Constructivism, 2009

lithographic prints

photo by Sam Hartnett

[background]

Kiluanji Kia Henda

Redefining the Power III (Homem

Novo/New Man series with Miguel

Prince), 2011 (installation view)

triptych photograph printed on fine

art paper

courtesy of the artist

photo by Sam Hartnett





above:

Regina José Galindo

Tierra (Earth), 2013 (installation view)

digital colour video with sound

33 mins 30 secs

courtesy of the artist

photo by Sam Hartnett



above and overleaf:

John Akomfrah

Tropikos, 2016 (video still)

single channel colour video, 5.1 sound

36 mins 41 secs

Smoking Dogs Films; courtesy of

Lisson Gallery, London





Gabriela Salgado

Christina Pataialii Solid gold

The exhibition *Solid gold* by Auckland-born Christina Pataialii presented a fragmented painting ensemble that rhythmically combined historical tropes and contemporary references. In her part- painting exhibition, part- laboratory, the canvases are presented alongside large wall-based paintings to form an environment. Free from the conventions of a traditional painting display, the artist maximised the opportunity, setting out to inundate all spaces with her imagery.

Continuing her reflection on nationalism and identity, which subtly evokes the shifting struggles endured by migrant communities in Aotearoa, her suburban landscapes, familiar to those who know Tāmaki Makaurau Auckland, propagated their loneliness and enchantment in Te Tuhi’s largest gallery. A complex assembly of city imagery and cultural signifiers are central to Pataialii’s painting experiments. This is a field where memory plays off juxtaposed visual repertoires, and whose symbolism she interprets and recodifies. Her black paintings — reminiscent of Chicano velvet paintings from the North American side of the Pacific — reveal a changing surface made of light and shadow when touched, altering the imagery painted on the street market sourced blankets.

This was a dynamic space, whose lines of vision were interrupted by recurring visual elements, multiplying their meaning in a kaleidoscopic way.

overleaf:

Christina Pataialii

Mama said, 2018

acrylic, house paint, charcoal
on drop cloth

Untitled (mural), 2018

house paint, drop cloth

photos by Sam Hartnett







above:

Christina Pataialii

Solid gold, 2018 (installation view)

photo by Sam Hartnett

right:

Christina Pataialii

Inner city blues, 2018

Only the lonely, 2018

Give it up or turn it loose, 2018

house paint on polyester fabric

photos by Sam Hartnett



Gabriela Salgado

Deborah Rundle

Are We Not Ready?

Pivoting on an interest in the Prison Notebooks of Antonio Gramsci, the Italian neo-Marxist intellectual imprisoned under Benito Mussolini's Fascist regime, the works by Deborah Rundle in this exhibition draw on Gramsci's notion of 'common sense'.

For Gramsci, 'communal sense', or *senso comune*, refers to ideas that are generally bubbling away in popular consciousness, but that do not tend to serve the populace. For example, ideas that meet the needs of those in power, yet are wholeheartedly adopted by ordinary people, often against their real interests and needs.

Arrested on November 8, 1926, aged 35, Antonio Gramsci was a Sardinian-born journalist and leader of the Italian Communist Party. Despite having worked closely with Mussolini in the days when Il Duce was still a socialist and editor of the workers' paper *L'Avanti!*, Gramsci knew his position was precarious from the moment Mussolini seized power in 1922. Gramsci died in prison in 1937.



above:

Deborah Rundle

Tired of Being Tired, 2016

(installation view)

wood block, cardboard and

acrylic paint

photo by Sam Hartnett

right:

Deborah Rundle

Are We Not Ready?, 2018

(installation view)

double-sided wool tapestry,

wooden frame and string

photo by Sam Hartnett





above:

Deborah Rundle

Are We Not Ready?, 2018

(installation view)

double-sided wool tapestry,

wooden frame and string

photo by Sam Hartnett

right:

Deborah Rundle

Political Colours, 2018

(installation view)

black shirt with printed text, military

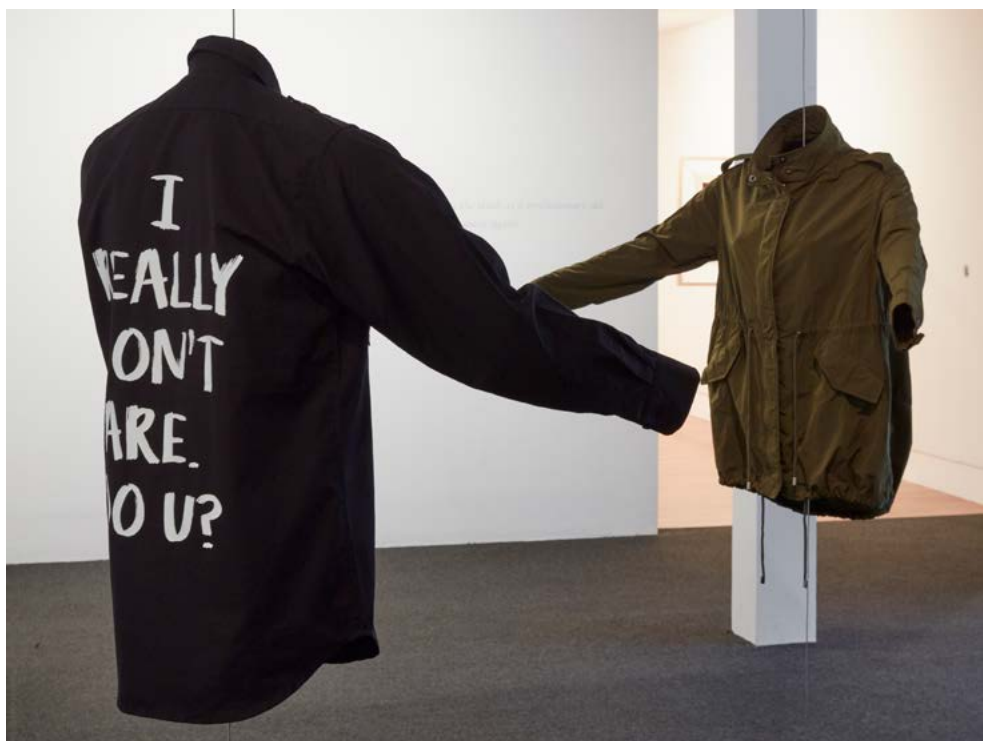
patch and officers' stars, khaki jacket

with printed text, mannequin torsi

commissioned by Te Tuhi,

Tāmaki Makaurau Auckland

photo by Sam Hartnett



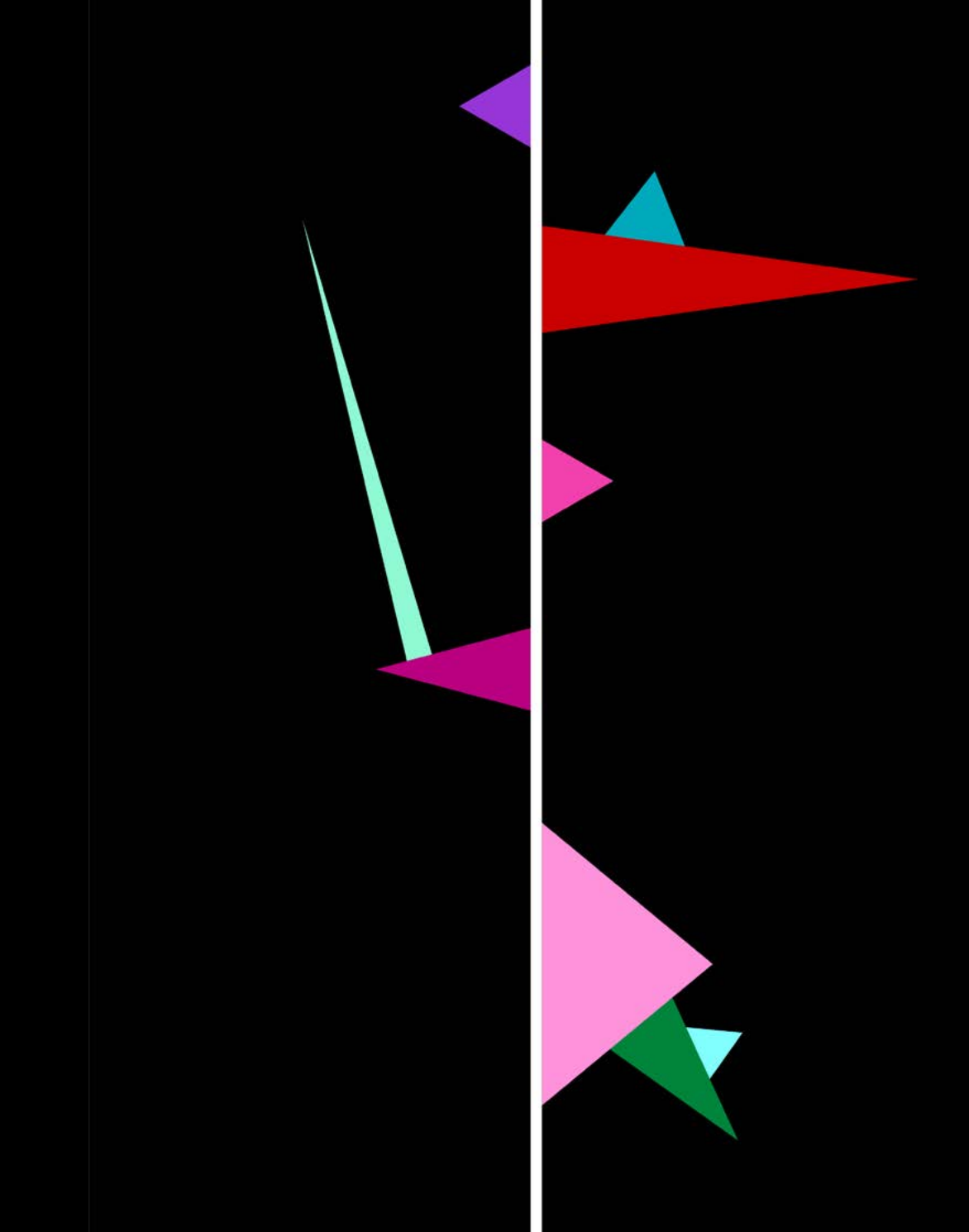
Shannon Novak

Flight of the Magnolia

Te Tuhi is a living, breathing organism in tune with its surroundings: a seemingly inanimate object with a life force. By means of monitoring visitors' and staff activity through security cameras, their movements were visualised on screen in real time, using a language of abstract forms and sound. *Flight of the Magnolia* is a collaborative work developed by Shannon Novak and Jeff Nusz, who used code to catalogue the captured life flowing through the body of the gallery and translate it into visual and aural elements — similarly to how medical diagnostic equipment might scan a body to reveal hidden matter. The work extended beyond the screen placed at Te Tuhi into the digital space of the gallery website, inviting online viewers to experience an ever-evolving composition that documents the gallery in anthropomorphic terms.

right:

Shannon Novak and Jeff Nusz
study for *Flight of the Magnolia*
courtesy of the artists



Gabriela Salgado

Gayle Chong Kwan

Wastescape – weaving landscapes of politics, dairy and waste

Co-commissioned by Te Tuhi in partnership with art and environmental
organisation Invisible Dust, UK, and the Humber Museums Partnership, UK.

Presented during the Auckland Arts Festival at Silo 6, Wynyard Quarter, Tāmaki Makaurau Auckland, from 9 to 24 March 2019, *Wastescape* was an immersive installation by British artist Gayle Chong Kwan. The work explored Aotearoa New Zealand's relationship with food, especially dairy, through craft techniques and waste. *Wastescape* employed over 5000 used plastic milk bottles and photography to create otherworldly landscapes. The project first developed from Chong Kwan working with UK art and environment organisation Invisible Dust, who proposed her work to Te Tuhi following a visit by Artistic Director Alice Sharp.

Within the installation, Chong Kwan developed a new body of work — a series of 12 sculptures — cut, collaged and woven headdresses. Each was made from photographic Google Earth images of Aotearoa's major rivers. The works made a connection between Aotearoa's dairy industry and the effects of intensive farming, water consumption, the use of fertiliser, and effluent runoff on the country's rivers. The sculptures presented a reflection about the fact that two-thirds of our rivers are now unswimmable and three-quarters of all native freshwater fish species are threatened with extinction.

The photographic sculptures, as headdresses, related to and potentially worn on the body, draw on Māori weaving traditions and the interconnection of material, maker, technique, experience, process and form. Chong Kwan's focus here, and within her entire practice, is on non-visual and shared sensory experiences and knowledge. The work developed out of research Chong Kwan carried out in Tāmaki Makaurau Auckland in 2018, where she explored museological approaches in discussion with collection curators at Auckland War Memorial Museum, spoke with freshwater ecologist Mike Joy, and connected with local artists and students through a workshop. Chong Kwan was also particularly interested in the granting of legal personhood to the Whanganui River

in 2017, the connection to the Māori saying ‘Ko au te awa, ko te awa ko au’ (I am the river and the river is me), and how we consider and treat natural resources. Gerrard Albert, the Chair of Ngā Tāngata Tiaki o Whanganui, the Whanganui iwi post-settlement governance body for the Whanganui River, has said, ‘We can trace our genealogy to the origins of the universe. And therefore, rather than us being masters of the natural world, we are part of it. We want to live like that as our starting point. And that is not an anti-development, or anti-economic use of the river but to begin with the view that it is a living being, and then consider its future from that central belief.’

The headdresses were installed at head height on wooden posts at intervals along the length of the internal corridor in Silo 6, running river-like through in the middle of the stalagmite landscape. Chong Kwan added milk paste made from milk powder, one of New Zealand’s main exports, to details of the headdresses, to cover and obliterate parts of the images of the rivers.

Gayle Chong Kwan is a multidisciplinary artist whose photographs, sculptures, events and installations are exhibited internationally, both in galleries and in public space. Chong Kwan explores simulacra and the sublime through constructed environments, imagined futures, ritual experiences, and sensory registers. She is currently undertaking a PhD in Fine Art at the Royal College of Art. Exhibitions and awards include *The People’s Forest*, William Morris Gallery (2018); *The Fairlop Oak*, Barbican (2017); *Anthropo-scene*, Bloomberg Space (2015); *Wastescape*, Southbank Centre (2012); *The Obsidian Isle*, New Forest Pavilion, 54th Venice Biennale (2011) and *Cockaigne, Tales from the New World*, 10th Havana Biennial, Cuba (2009).

Invisible Dust is a UK organisation which works internationally with leading artists and scientists to produce contemporary art and explore new scientific ideas that encourage personal responses and action on the climate crisis.

right and overleaf:

Gayle Chong Kwan

Wastescape – weaving landscapes of politics, dairy and waste, 2019 (installation view)

Silo 6, Tāmaki Makaurau Auckland over 5,000 used plastic milk bottles, wood, string, chicken wire, staples (dimensions variable) commissioned by Te Tuhi, Aotearoa New Zealand, and Invisible Dust, United Kingdom, with Humber Museums Partnership photo by Andrew Kennedy

overleaf right:

Gayle Chong Kwan

River Redress, 2019 (detail) Whanganui, Mātaura, Clarence, Rangitikei, Waiau, Rangitaiki, Manawatu, Waikato, Matau, Waitaki, Taieri, Oreti series of 12 headdresses, photographic paper, glue and milk paste (dimensions variable) commissioned by Te Tuhi, Aotearoa New Zealand, and Invisible Dust, United Kingdom, with Humber Museums Partnership photo by Sam Hartnett







Gabriela Salgado

Ka tīaho mai: Withdrawal as an art form

- 1 'Ka tiaho mai' / 'It will shine.'
See 'tiaho', *Te Aka Māori Dictionary* (online):
<https://maoridictionary.co.nz>.

Interdisciplinary artist and composer Meredith Monk recently said that 'In art, not knowing everything is what makes the magic happen.' This statement resonates with my interest in the work done to date by the experimental space and dealer Mokopōpaki. Monk's words somehow express the same feeling of entering unknown territory and surrendering to the magic that I get at Mokopōpaki. The fact that many of the exhibiting artists in the gallery stable subsume their identities as part of a collective, or are altogether anonymous, demands a leap of faith from anyone wishing to engage with their practices.

PĀNiA! — the enigmatic, über-cool-girl, artist-about-town, whose creations at Mokopōpaki have sparked excitement in Tāmaki Makaurau — is a case in point.

As manuhiri (visitor, guest) with limited knowledge of Aotearoa's cultural references, my first impulse on encountering PĀNiA!'s work was to research the anonymous artist's name. I discovered that Pānia is an ocean maiden of Māori myth but that, paradoxically, her image has been crystalised in the minds of New Zealanders as a seated figure. This contradiction seemed like a very appropriate metaphor for our artist to enact.

Since its unveiling in 1954, a bronze cast of Pānia known as Pānia of the Reef has been graciously seated in Napier's Marine Parade Gardens. Sporting a piupiu and a hei tiki taonga, Pānia of the Reef has become a famous girl. I was surprised to learn that this landmark of Ahuriri/Napier was modelled in the marble quarries of Carrara, Italy, which for centuries have attracted sculptors wishing to turn their vision to stone. Commissioned by a Pākehā male committee to be produced in such a distant place, the indigenous legend metamorphosed into a western representation of a young Māori lady. In the process, the sculpture acquired a sexualised allure that is discomfiting in relation to today's gender politics.

Pānia's pose and the features of her body reveal a kind of essentialism strongly related to European representations of sirens, most significantly to that of the Little Mermaid by Edvard Eriksen, unveiled in Copenhagen in 1913. However, unlike the Danish mermaid — a hybrid creature, part human and part fish as described in the fairy tale by Hans Christian Andersen — Pānia of the Reef retained her full female form, following the Māori legend: 'a young woman of the sea — not a dreaded panatūri, but like a mortal woman in mind and appearance.'²

As the story goes, the ocean maiden's heart was divided from the moment she fell in love with a young chief, who, upon stopping to drink water by the river, found her hiding among the flax. Since then, Pānia's loyalty to the people of the sea, combined with her mortal love, has condemned her to live between two worlds, forever dual.

But be assured that Pānia is not just a pretty face in the catalogue of often paternalistic, tourist-driven representations of exotic beauty. She is mysterious, evasive, highly independent and in possession of fundamental access to power.

PĀNiA! and Bruce

Of late, this symbol of Ahuriri/Napier has been relocated and incarnated in the urban ebbs and flows of Tāmaki Makaurau as PĀNiA!, the artist at the heart of *The True Artist Helps the World by Asking for Trust* exhibition at Te Tuhi and its spinoff exhibition, *The Dutch Embassy*, at Mokopōpaki.

She is also a true believer in collective endeavour. PĀNiA!'s tikanga for the exhibition at Te Tuhi extended beyond the city shores, and, while we were planning the exhibition, she requested that we invite fellow artist Bruce Nauman to share the stage. This proposal became a daring serve in a risky tennis game between artist and curator. Bilateral negotiations took place over Te Tuhi's curatorial table, and a deal was struck.

- 2 A.W. Reed, *Treasury of Māori Folklore* (Wellington, New Zealand: A.H. & A.W. Reed, 1963).

left:

PĀNiA!

The True Artist Helps the World by Asking for Trust (After Bruce Nauman), 2019 (installation view)
LED neon, acrylic, fixings
courtesy the artist, Te Tuhi
and Mokopōpaki,
Tāmaki Makaurau Auckland
photo by Sam Hartnett





Yes, the one and only Bruce Nauman, artist extraordinaire turned part-time cowboy, will travel through the ether to Aotearoa. *The True Artist Helps the World by Asking for Trust*, participatory in nature, is packed with ball game references, and together the urban maiden and Nauman will deliver sporting entertainment in our galleries.

But East Tāmaki audiences might also wonder why PĀNIA! chose American trickster Bruce Nauman. All will soon be revealed. Nauman is a lover of invisibility, games and music, and his apparition in this show will be made fruitful by the inclusion of elements that are close to his own heart. Music will be played in some of the exhibition areas to provide a multisensorial experience to our audiences.

Creatures of the sea are also legendarily fond of certain melodies, so we bring them across the planet from Brazil, to convey the sweet incantations of Iemanjá/Yemoja/Mami Wata, Mother of the Ocean, protector of her children, fishermen and navigators. In this way, a goddess in her own lunch box in Aotearoa will be nursed by melodies that pay respect to the major water deity from the Yoruba religion, which spread to the Americas through the passage of Africans.

left:

PĀNIA!

Indian Country, 2019

(installation view)

inflatable cacti, terracotta pots, sand

courtesy of the artist, Te Tuhi

and Mokopōpaki,

Tāmaki Makaurau Auckland

photo by Sam Hartnett

overleaf left:

PĀNIA!

Cloakroom Motukiore Māori School,

2019 (detail)

coat hooks, beanies, embroidery,

fixings

courtesy of the artist, Te Tuhi

and Mokopōpaki,

Tāmaki Makaurau Auckland

photo by Sam Hartnett

overleaf right:

PĀNIA!

Ball Girl, 2019 (installation view)

foam tennis ball, acrylic, cement

courtesy of the artist, Te Tuhi

and Mokopōpaki,

Tāmaki Makaurau Auckland

photo by Sam Hartnett

At this point, our Tāmaki audiences might be disoriented by the balls bouncing side to side on the turf of this kōrero. But fear not, as the articulation of our collaborative exhibition project has its origins in a very tangible philosophy: mana Māori motuhake, the sovereignty, self-determination and independence of the peoples of these islands. This thought system is based on the principles of peace, equity and justice.

On the side of health and safety, our exhibition is covered by the deep blessing of Moremore, Pānia's beloved son turned taniwha, which has been obliged to extend its protection to the Tāmaki estuary in exchange for a few morsels of juicy food (including perhaps permission to dip its fins in tempting





chocolate fountains). On the side of conceptual consistency, we have taken into account the penchant for good humour and games that PĀNiA! and Mokopōpaki share with Bruce Nauman, who sent apologies from his ranch in New Mexico.

In the spirit of uttering matters of importance, the exhibition's title *The True Artist Helps the World by Asking for Trust* both echoes *The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)* — the title of a neon work by Nauman from 1967 — and advances the concept of trust, an essential negotiating tool in any human transaction, especially in times of hyper-macho politics and divisive global policies. In this way we make a profound gesture through words.

But we also have facts. PĀNiA!'s *Pakuranga Customs House/Attitude Arrival Lounge*, a border control office in Te Tuhi's foyer, will enable the Tāmaki whānau to enter her country with indefinite leave to remain. Please come and request your passport, a true sample of PĀNiA!'s extended kaupapa and an alternative to the wall-building follies currently developing out in the wide wild world.

Isn't that a true proof of trust?

right:

PĀNiA!

Pakuranga Customs House/Attitude Arrival Lounge, 2019 (detail)
rope, bunting, concrete temporary fence feet, furniture, bollards, tables, chairs, blanket, passports, stamps, inkpads, stationery, fixings
courtesy of the artist, Te Tuhi and Mokopōpaki,
Tāmaki Makaurau Auckland
photo by Sam Hartnett

overleaf:

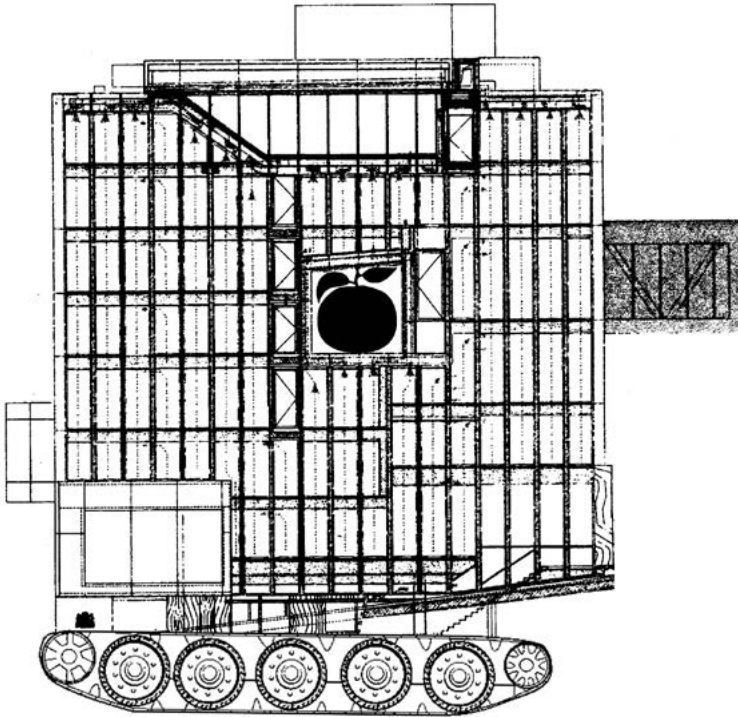
PĀNiA!

Pā Māori Plankjes, 2019
(installation view)
wood, acrylic, custom vinyl stickers, straw, pāua laminate, magnets, fixings
courtesy of the artist, Te Tuhi and Mokopōpaki,
Tāmaki Makaurau Auckland
photo by Sam Hartnett





The Dutch Embassy



Yllwbro, Ministry of Traction: Klosterstrasse 50, 2019

The collaboration of **The True Artist Helps the World by Asking for Trust** continues at Mokopōpaki on Karangahape Road in the spinoff exhibition **The Dutch Embassy** (1 May — 22 June, 2019). Here PĀNĪA! in association with Yllwbro and A.A.M. Bos interrogates relations between people and places, using humour and provocation. In painting, sculpture, installation, photography, film, foodstuffs and specially designed soundtracks, they propose a counter-narrative to the nationally sanctioned 2019 commemoration of the 250th anniversary of the landing in Aotearoa by James Cook.

Led by PĀNĪA! the participating artists mischievously explore the cultural consequences of a *what if?* situation in reference to the first documented European to sight our islands, the Dutch merchant Abel Janszoon Tasman. In 1642, more than 100 years before Cook's expedition, Tasman abandoned all hope of a meaningful retail encounter with local Māori, and sailed away into the sunset, guilders intact.

Mokopōpaki

Faisal Abdu'Allah

Live Salon

During the 1970s, the United Kingdom was dealing with racism in the education system, public life and the financial industry. The commercial banks were less forthcoming in lending money to the Caribbean community (the Windrush generation, who had arrived in the UK between 1948 and 1971) than to others. Consequently, my father's generation used creativity and innovation, starting up small businesses in their homes. One that stood out was the local barbershop owned by Mr Wright, the architect of my first quantum moment.

Mr Wright's shop was situated at the back of his house and was meticulously arranged. He was a petit man with cocoa brown skin. He sold beers, playing cards, dominoes and cigarettes to supplement his income from haircutting. It was rumoured his house was almost entirely paid for due to his adroit business acumen. Sitting in the barbershop was always an arduous wait for a nine-year-old; Mr Wright was the only barber and he was very popular. I would always see the same faces, but one thing I loved was being around the 'elders' to hear their tales. After they had purchased a few beers they would open up and switch to storytelling mode. These were men from my father's generation, generally from the same district in Jamaica, and they quickly resumed their friendship when they migrated to the UK. I heard numerous stories as I sat and listened (children were seen and not heard) but I concluded that Mr Wright was a teacher and oracle of the community.

The genesis of *Live Salons* stems from an invitation by the artist and scholar Jessica Voorsanger to participate in a performance lecture series. Despite my polite consternations, Voorsanger was steadfast in suggesting the art of the cut. Years later *Live Salon* was formalised after a public performance curated as part of *The British Art Show*, 2006. Setting up a barber chair in the Dan Graham Pavilion at the Hayward Gallery provided a platform for an audience member to be a voyeur, a contributor or to



above and right:

Faisal Abdu'Allah

Live Salon (Auckland), 2019

live performance at Pā Rongorongo,
Tāmaki Makaurau Auckland

photos by Amarbir Singh (above)
and Misong Kim (right)



right:

Faisal Abdu'Allah

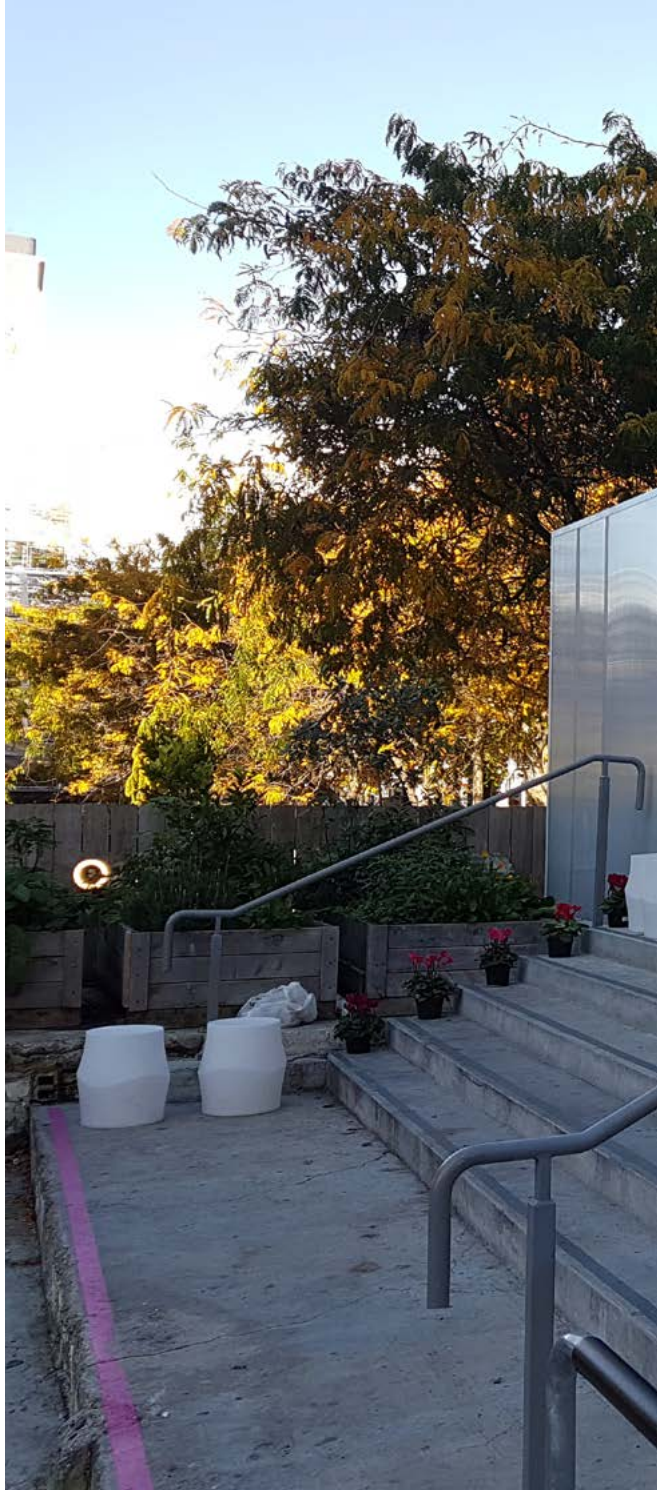
Live Salon (Auckland), 2019

(installation view)

live performance at Pā Rongorongo,

Tāmaki Makaurau Auckland

photo by Misong Kim





have their hair cut. The salon was an easy tool for disarming visitor expectations of the typical exhibition experience. In the gallery space, emotional baggage is often suppressed, yet the familiarity of the barber chair, casual conversation and the democracy of the participatory performance enables the subject and audience to liberate themselves from the behavioural norms of an art gallery.

My philosophy is the that artist's studio and the barber's salon are formally joined, as indistinguishable spaces of cultural activity that also serve as sites for new reflection.

As I have maintained professional work as an artist and barber after graduating from the Royal College of Art in 1993, the ritual of cutting hair and cultivating conversations has continually informed my work for the past two decades. The role black hair performs in foregrounding cultural difference, and the proliferation of storytelling is of primary importance.

Live Salon's recent iteration performed at Te Tuhi, one of Aotearoa New Zealand's foremost contemporary art spaces, explored new terrain regarding the functionality and purpose of public space in Tāmaki Makaurau Auckland. Curator Gabriela Salgado suggested the *Live Salon* be performed over four days at Pā Rongorongo, in the public domain, as a living pop-up shop. My internal clock of resistance began ticking, never had this performance endured beyond 60 minutes, but after researching the cultural site and history of the ancestral kāinga it felt right.

For the first time, *Live Salon* left the sanctum of the gallery — the space of the spectacle — to become a durational work. Everyday people dropped in out of curiosity, some to impart a story and others with the hope of becoming the best version of themselves. The salon was live and serving as a place for unscripted cutting and critique. The stories that were shared exemplified the international community of Auckland,

with participants from Chile, Malaysia, India, UK and the USA crossing the threshold, and also a plethora of professional backgrounds: art students, a court Judge, international artists, curators, a renowned professor of psychology and persons trying to piece their lives back together. The *Live Salon* also provided space for potent acts of healing.

When it comes to the cutting and cultivation of hair, questions of race are perhaps to be expected. As Kobena Mercer wrote in 1987, the stylisation of black hair became a particularly politicised act over the twentieth century.¹ Mercer's article is important in this context less for its explication of racial politics and more for its exploration of hair as a socialised, artistic medium. As Mercer highlights, the cultivation of hair is a means of foregrounding difference and the individual. By extension, *Live Salon* (in the context of its performance at Pā Rongorongo) created a critical space for discursive conversation, and the acknowledgement that hair is 'shaped and reshaped by [both] social convention and symbolic intervention.'²

1 Kobena Mercer, 'Black hair/ style politics', *New Formations* 3 (winter 1987): http://banmarchive.org.uk/collections/newformations/03_33.pdf.

2 Ibid.

Arapeta Ashton

Māwhitiwhiti

Māwhitiwhiti: A point of crossing, a transitional technique used when crossing fibre of a kākahu.

The exhibition proposed to initiate a new wave of Te Toi Whatu Kākahu, Māori cloak weaving, in a contemporary gallery setting. Observing new perspectives on the art form, as a creator, activator and weaver, and further informing methodologies of whatu kākahu were my motivations. Weaving people and space, a core aim of the project was to nurture Māori values of kaitiakitanga, whakawhanaungatanga, and manaakitanga, by bringing people kanohi ki te kanohi, face to face with the beautiful art form — one often overlooked as a Māori practice — which exudes whakapapa, deities, and the divine knowledge of the past.

The exhibition included an ambitious installation in Te Tuhi's main foyer space, a collection of seven Māori cloaks that were suspended in midair. Activating the celebration of Matariki, the Māori new year, the cloaks mapped the points of each star of the constellation. A variety of my own cloaks were presented. They included pākē, pūrekereke, and pihepihe, to name a few. Reintroducing traditional materials uncommon in contemporary Māori cloaks, the installation consisted of rare fibres and materials used by Māori in precolonial Aotearoa. Accompanying the installation there was a visceral sound work focusing on the oral tradition of passing on knowledge, played in the foyer space alongside a film work demonstrating fibre weaving techniques at my kāinga in Whangateau, Aotearoa.

Māwhitiwhiti: Workshops

Weaving people and space, a wānanga, a series of Māori weaving workshops, was led by the artist at Te Tuhi. The workshops covered an introduction to fibre weaving, and its historical significance in Māori culture. The public was invited to engage with weaving with a variety of fibres and extraction techniques,

overleaf:

Arapeta Ashton

Māwhitiwhiti, 2019 (detail)

whatu kākahu – Māori cloaks

rākau, ti kōuka, harakeke, kiekie

photo by Sam Hartnett





such as hāro muka (extraction through scraping), and patu muka (extraction through repeated beating). Fibre materials were sourced from the artist's kāinga in Whangateau, Aotearoa. The workshops were free of charge and suitable for all ages and levels of experience. They were held outside on Te Tuhi grounds. Respecting the tradition of wānanga, the workshops began and concluded with a karakia (ceremonial blessings) followed by refreshments. Core aims of the workshop were to manifest a healthy collective environment and learning space, creating opportunities to seek and enrich knowledge of Māori fibre weaving in Aotearoa and engagement with Matariki celebrations, and to inspire communities to pursue Māori material arts or material arts of their own culture.

right:

Arapeta Ashton

Māwhitiwhiti, 2019 (Installation view)

whatu kākahu – Māori cloaks

rākau, ti kōuka, harakeke, kiekie

photo by Sam Hartnett



te tuhi
contemporary art

Art Gallery
Pau Hui
Open Tuks-Sun 10-5pm

← H5

Gabriela Salgado

Moana Don't Cry

Alex Monteith (Aotearoa NZ)
Aroha Yates-Smith (Aotearoa NZ)
Charlotte Graham (Aotearoa NZ)
Francis Alÿs (BE/MX)
Graeme Atkins (Aotearoa NZ)
Ioane Ioane (WS/Aotearoa NZ)
Kahurangiariki Smith (Aotearoa NZ)
Knitlab (Aotearoa NZ/KR)
Natalie Robertson (Aotearoa NZ)
Tuan Andrew Nguyen (VT)

*We sweat and cry salt water, so we know that the ocean is
really in our blood.*

Teresia Teaiwa

The exhibition *Moana Don't Cry* approaches the ocean
from a number of angles.

The Pacific is a vast liquid continent that connects
hundreds of cultures with a robust spiritual thread.
For indigenous islanders, Te Moana-Nui-a-Kiwa is
an ancestral home, a distinctively fluid entity that
sustains and provides for them, as it did for ancient
civilisations. Conversely, daily media coverage of
environmental emergency in relation to the ocean
inundates us with news about melting ice sheets and
unmanageable levels of plastic pollution. We hear
reports of coral bleaching and underwater fracking for
gas and oil that threaten marine species. Alongside the
impact of ocean acidification, we are made aware of
rising water levels which endanger the very existence
of some Pacific nations. Trouble in the Pacific is not
new: history tells us that between 1945 and 1992 the
Pacific underwent 1,054 nuclear tests performed by
the USA and France. Colonial notions of the region —
as remote and isolated, strategic places for unnoticed
tests — justified military projects in the name of
security.¹ Faced with past and present threats to ocean
life, *Moana Don't Cry* highlights the need to protect
life as kaitiaki (guardians, custodians)² with a duty
of care for the planet. The exhibition affirms that an
ontological turn to indigenous spirituality and ways

1 Theresa Arriola, *Securing
Nature: Militarisation,
Indigeneity and the Environment
in the Northern Mariana Islands*
(Los Angeles: University of
California). Paper presented at
NAISA conference, University
of Waikato, 27 June 2019.

2 See 'kaitiakitanga', *Te Aka Māori
Dictionary* (online):
<https://maoridictionary.co.nz>.

of doing things is paramount, to counter narratives of loss articulated by the colonial logic of dispossession. From times immemorial, our oceans have been the stage of countless migrations, of conquest and exile, as well as providing a battlefield for territorial combats, and have witnessed tragedies such as the Middle Passage. At the same time, coastal communities across the planet acknowledge the ocean as a nurturing entity connected to femininity and motherhood, the fundamental source of life. This metaphor doubles as a scientific fact, given that the oceans not only feed us but also produce most of the oxygen we breathe. To recognise this — the relational politics of ecology — is an invitation to engage in radical action.

The peaceful waters

Portuguese navigator Fernão de Magalhães coined the name Pacific Ocean in 1520, during the voyage of ‘discovery’ he undertook by appointment of King Charles I of Spain, to find a passage between the Atlantic Ocean and the ocean previously known as Southern Sea (Mar del Sur).³ Magalhães changed the southern reference for ‘Pacífic’ when coming upon peaceful waters that provided relief after sailing the intemperate Atlantic currents where he lost most of his fleet. Located at the southern tip of South America, on the present-day border between Argentina and Chile, the passage became known as the Straits of Magellan.⁴

This time of intense European imperial expansion affected Te-Moana-Nui-a-Kiwa, just as these previous encounters transformed the Americas. Walter Mignolo suggests that the notion of ‘cultures’ has not always existed, but was forced into being what it is today as a by-product of the making of the modern-colonial world. He argues that ‘there were no “Indians” in the Americas until the arrival of Spaniards. Of course, there were people that identified themselves with names, but there were not “Indians” (...) Coloniality of power emerged in this original organization of the modern-colonial world.’⁵

3 See ‘Fernão de Magalhães (Ferdinand Magellan) (1480?-1521)’, *European Voyagers in the Pacific*, Te Papa Tongarewa (online): <https://collections.tepapa.govt.nz/topic/2446>.

4 Ibid.

5 Walter Mignolo, *The Darker Side of Western Modernity: Global Futures, Decolonial Options* (Durham: Duke University Press, 2011).



above:

Knitlab – Robin de Haan &

HyunJin Yun

Te Muri Waters, 2019

(installation view)

suspended light sculptures

knitted fabric of monofilament,

copper wire and retroreflective

ribbon interlaced with fibre optic

strands, macrocarpa and pōhutukawa

housing and 50W colour-changing

LED devices

commissioned by Te Tuhi, Tāmaki

Makaurau Auckland

photo by Sam Hartnett



Unfortunately, coloniality is not exclusively a question of the past, as the economic impulse that spearheaded those earlier voyages of 'discovery' lingers heavily in the present. Pacific islanders and indigenous groups in the Americas alike continue to suffer from the environmental calamities caused by the destructive extractive practices of international companies, often based in those same centres of economic power: in other words, from a form of neo-colonialism.

Migration: then and now

Although migration is as old as human history, distressing media coverage of migrants and refugees dangerously packed aboard small boats in search of a better life seems designed to create apprehension. In this exhibition we present two films that address this concern, both in some way associated with the wider political conditions of the Cold War hangover. *The Island* (2017) by Tuan Andrew Nguyen revisits the Vietnamese peoples' exodus at the end of the American War, a tale of dispossession and landlessness in the midst of tropical paradise. On the other hand, *Bridge / Puente* (2006), a recorded performance orchestrated by Francis Alÿs in the waters that separate Cuba from Florida, enacts the will to unite what the 'sea of ideology' has separated since the Cuban revolution split the Caribbean nation from its capitalist neighbours. While emerging nationalist ideologies are unable to address the needs of all, there is growing vilification of migrants seeking a safe place to raise their families. However, in light of increasing climate chaos, migration is likely to increase dramatically. Significantly, the nations that have had the least impact in terms of causing climate change, such as Pacific nations, are those presently worst affected by rising sea levels.

left:

Knitlab – Robin de Haan & HyunJin Yun

Te Muri Waters, 2019

(installation view)

suspended light sculptures
knitted fabric of monofilament,
copper wire and retroreflective
ribbon interlaced with fibre optic
strands, macrocarpa and pōhutukawa
housing and 50W colour-changing
LED devices

commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
photo by Sam Hartnett

overleaf:

Ioane Ioane

Va'aalo Savaii, 2019 (detail)

traditional Sāmoan canoe by
Mulitalo Malu Taufua (Sāmoa)
and Ioane Ioane

supported by Whitespace
Contemporary Art,
Tāmaki Makaurau Auckland
photo by Sam Hartnett

A liquid connection

The various names of the sea across cultures express the identification of spiritual entities with vast bodies of water. Whether this is Tangaroa for Māori, Agwe in Haiti, Kāmohoali'i in Hawai'i, Aman Sinaya in the





Philippines, or Te Moana in Samoan, Tongan, Niuean and Tahitian languages, most seaside peoples pay respect to deities representing the oceans. This clearly articulates an integrated worldview, where humans and the planet exist in relationship. Simultaneously, some interdisciplinary researchers continue working to establish frameworks of legal responsibility in relation to environmental harm, to prevent progressive deterioration. Among them is Nabil Ahmed, founder of Inter Pacific Ring Tribunal INTERPRT,⁶ which proposes the notion of ‘environmental crime’. Using spatial analysis, INTERPRT is working towards the official adoption of ecocide as an international crime. The project gathers evidence on long-term conflicts in the Pacific, primarily focusing on West Papua.

Te moana in danger

At the last two annual Pacific Island Forums, Aotearoa New Zealand’s Prime Minister Jacinda Ardern articulated the state of emergency in the region, where climate change was declared the second biggest threat to security in the Pacific. During her inaugural United Nation address, Ardern said: ‘Rising water levels are a reality, extreme weather not a theory, loss of marine life an everyday occurrence, against speculations by climate deniers’.⁷

- 6 INTERPRT is an interdisciplinary environmental justice project in Oceania, working at the intersection of spatial practice, international law and artistic research. The Pacific Ring – a geological force field rising from the ocean floor – initiates the possibility of a fluid, geological imaginary of the region as a global commons.
- 7 ‘Full Text: PM’s Speech to the United Nations’, *Newsroom*, 28 September 2018: <https://www.newsroom.co.nz/full-text-pms-speech-to-the-united-nations>.

right:

Tuan Andrew Nguyen

The Island, 2017 (still)

2048 x 1080p film, colour,

5.1 surround sound

42 mins

courtesy of the artist and

James Cohan Gallery, New York

overleaf:

**Graeme Atkins, Alex Monteith
and Natalie Robertson**

*Te rerenga o Waiorongomai ki uta,
ki Waiapu ki tai—The journey of
Waiorongomai inland to Waiapu at
the coast*, 2019 (installation view)

four-channel video projection

16 mins 17 secs

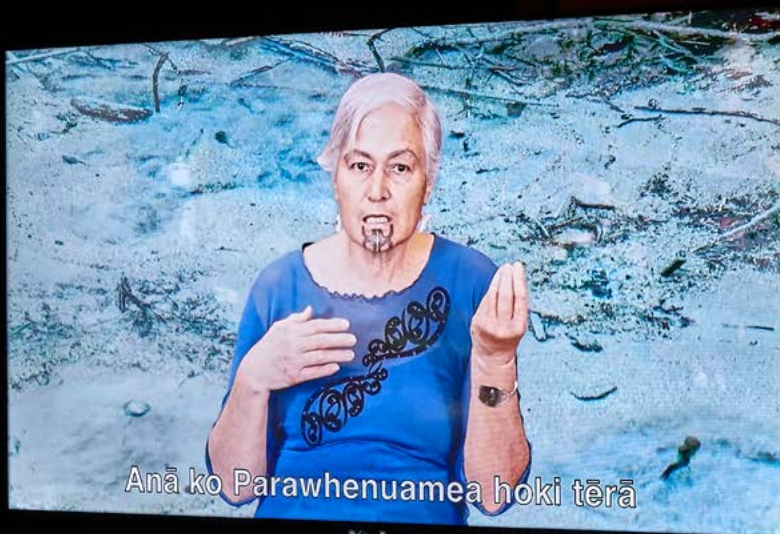
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland,
with support from Auckland
University of Technology and
The University of Auckland
photo by Sam Hartnett







Te Wharau Beach, Tikapa, Te Tai Rawhiti.



Dr Carl Mika
from *Transfiguring the*
flow of Māori Identity:
Deep Implicancy, presented
at international symposium
Soot Breath: On Land,
Law and Bodies organised
by the Showroom and
Goldsmiths, University of
London, June 2019.

The world takes place in water, but it also takes place in all things. In the Māori language, the term ‘wai’ refers to both ‘water’ and ‘who’. In the Māori language, we cannot separate the two — water and wai [who] are the same. ‘Water’ appears to be a straightforward thing, but ‘who’, as many of us will be aware, is far from that.

The nature of the identity — the ‘who-ness’ of the self — is at stake here but also the nature of all other things in the world. In Māori, all things are a ‘who’ rather than a ‘what’, in the sense that they all have the deeply implicated essence of the world. I call this fact of being ‘worldedness’.

left:

**Kahurangiari Smith and Aroha
Yates-Smith**

He Tangi Aroha—Mama Don't Cry,
2019 (installation view)

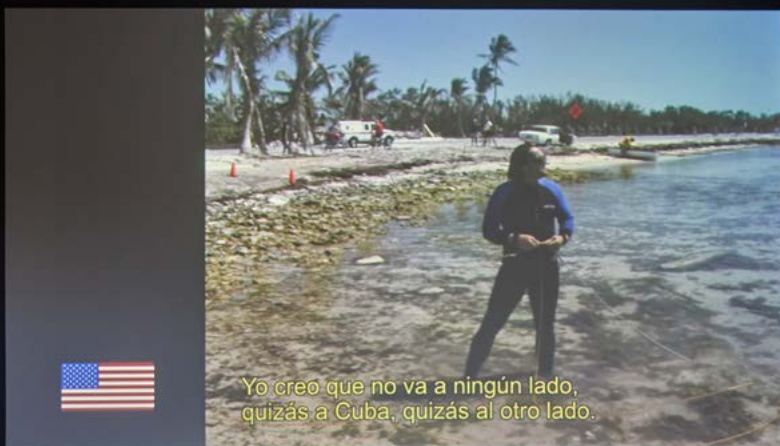
video

16 mins 17 secs

commissioned by Te Tuhi, Tāmaki
Makaurau Auckland, with support
from Auckland University of
Technology and The University
of Auckland

photo by Sam Hartnett





left:

Charlotte Graham

Whakawaikawa Moana/Acidic Oceans,

2017–19 (installation view)

wall-based mirror units and text

installation

photo by Sam Hartnett

above:

Francis Alÿs

Bridge / Puente, 2006

(installation view)

performed between Havana, Cuba

and Key West, Florida, USA

single screen film

23 mins 15 secs

photo by Sam Hartnett



above:

Ioane Ioane

Moana Don't Cry, 2019

performance ritual by Ioane Ioane,

Sila Ioane and Shannon Ioane

costume design by Rosanna Raymond

performed on 31 August 2019 during

the opening of *Moana Don't Cry*

commissioned by Te Tuhi,

Tāmaki Makaurau Auckland

photo by Amy Weng

right:

Charlotte Graham

Notes for Whakawaikawa Moana/

Acidic Oceans, 2017–19

courtesy of the artist

KAITIAKI

play on words, Kaitiaki is broken up into different words that resonate Kaitiakitanga

— words come from above IOEAY.

— land/whenua is thrown to the winds and moved around, turned upside down

— showing highlighting environmental damages placed on the world

— shifting/balance

to beat or pound
dash

IKAI

AIA

expressive surprise

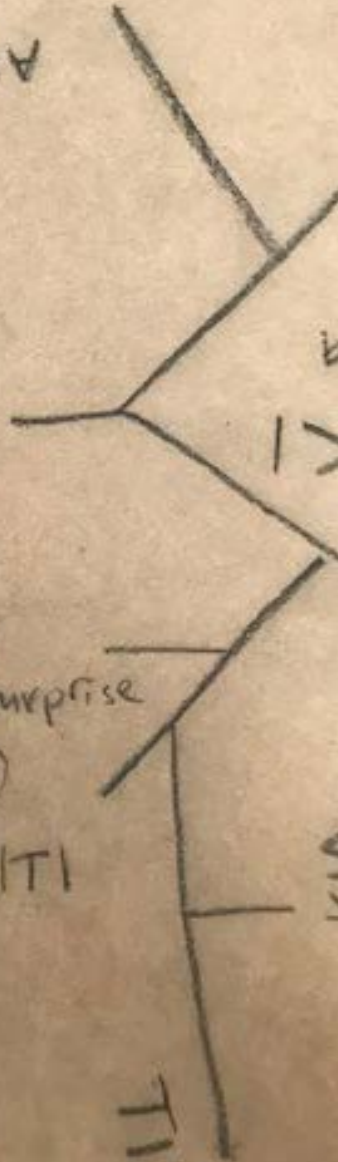
Kaitoa.

(5)

ITI

TIK

hundreds of trees
away



Gabriela Salgado

Numangatini
Mackenzie

Faux Patutiki,
2019

For Te Tuhi's Project Wall, Numangatini Mackenzie presents a mural based on the tradition of patutiki (Marquesan tattooing). In this work, Mackenzie confronts the contemporary proliferation and appropriation of indigenous tattoo traditions, and the implications this has for reading the histories embedded in these traditional patterns. Mackenzie uses patutiki patterns to form letters from the English alphabet, imagining a space where knowledge held within actions, making, and oral traditions can co-exist.

Numangatini Mackenzie is an interdisciplinary artist who works in graf, tatau and mixed media installation. This work is an extension of his woodblock print series, *Faux Patutiki*, based on his observations of the revival of French Polynesian tattoo culture in the early 1980s.

overleaf:

Numangatini Mackenzie

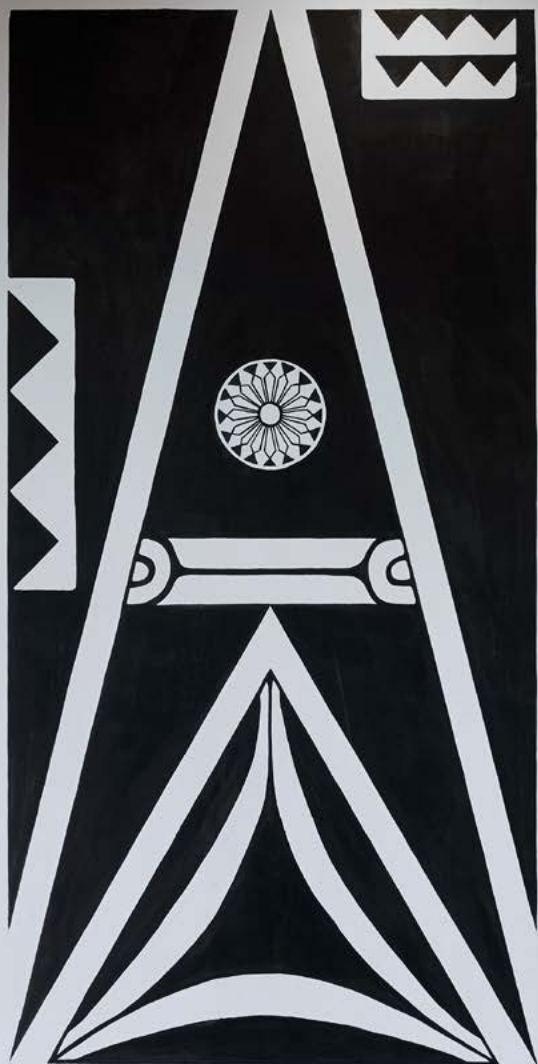
Faux Patutiki, 2019 (installation view)

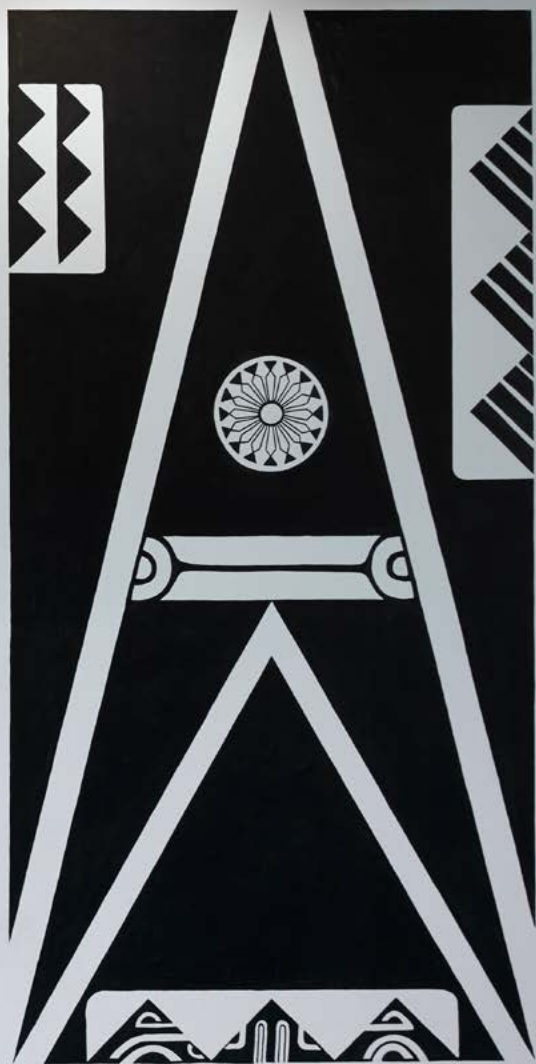
acrylic ink on wall

commissioned by Te Tuhi, Tāmaki

Makaurau Auckland

photo by Sam Hartnett





Gabriela Salgado

Rebellious Modernities

Gordon Matta-Clark (US)
Matt Coldicutt (Aotearoa NZ)
Sosefina Andy (WS/Aotearoa NZ)
Yonel Watene (Aotearoa NZ)

If the best of architecture is building towards a neutral matrix then the human experience becomes the object.

Gordon Matta-Clark¹

The exhibition *Rebellious Modernities* comprises new works by Auckland-based artists Sosefina Andy, Matt Coldicutt and Yonel Watene. For the first time in Aotearoa New Zealand, Te Tuhi also presents the film *Open House* by Gordon Matta-Clark. The exhibition emerged from the observation of conversant features in the work of the three local artists, rather than departing from an established curatorial framework. From their individual perspectives, Andy, Coldicutt and Watene make physical installations that engage with the emotions and senses while simultaneously destabilising modernist parameters that underpin architectural value. Taking the concept of ‘anarchitecture’,² coined by the late artist and architect Gordon Matta-Clark (1943–1978) as inspiration, the exhibition brings together works that suggest notions of use and uselessness, employ recycling strategies, and celebrate inventiveness in light of scarcity. These works also challenge individualism, weaving memories to resist collective amnesia.

Against the backdrop of Aotearoa New Zealand’s housing crisis, which is reaching alarming levels,³ and the rise of homelessness further afield, these millennial artists test notions of private and public space by constructing strategies for survival and belonging through their art. Their at times precarious structures evidence modernism’s failures, and its reverberations: primary among these, material excess leading to waste, and the awkward adaptations of European style to other geographies and cultural contexts. However, most vitally, the works celebrate collectivism and political auto-construction.

- 1 João Ribas and Delfim Sardo, *Gordon Matta-Clark: Splitting, Cutting, Writing, Drawing, Eating*, 5 May–3 September 2017, Serralves Museum, Culturgest, Lisbon.
- 2 The word ‘anarchitecture’ emerged in the cultural scene in 1974. It was coined by a group of artists who produced a collaborative exhibition by the same title. Initially used colloquially, it has become synonymous with one individual in particular, Gordon Matta-Clark, who is considered the chief representative of the Anarchitecture Group, which included artists Laurie Anderson, Tina Girouard, Suzanne Harris, Jene Highstein, Bernie Kirschenbaun, Richard Landry and Richard Nonas.
- 3 In August 2016 it was reported that more than 40,000 people were living rough or in garages. ‘Homeless in New Zealand — thousands living in garages and cars,’ *Aljazeera*, YouTube: https://www.youtube.com/watch?v=TZ_Fopka524&feature=share&fbclid=IwAR03Seb5nD7wIF4FIBRBaY-cdBgYrl71snEbELek3M-EaGVQ4CYV30u4MBQ.





left:

Matt Coldicutt

Left: Units of Habitation: The Universal Set of Logical Relations, 2019 (installation view)
steel, rimu, basketball hoops
(Tole Reserve/personal)

Right: Units of Habitation: Schematic for Social Buoyancy, 2019 (installation view)

steel, rimu, bronze, water
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
photo by Sam Hartnett

above:

Matt Coldicutt

Units of Habitation: Ballin' Chair, 2019 (detail)

steel, kauri, basketballs
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
photo by Sam Hartnett

overleaf:

Matt Coldicutt

Units of Habitation: Reduced Season, 2019 (detail)

concrete, cacti (various)
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
photo by Sam Hartnett





The exhibition includes Matta-Clark's 1972 film *Open House*, which records the artist's industrial waste container built with discarded construction materials between 98 and 112 Greene Street, New York, where he co-founded the first artist-run gallery in SoHo in 1970. The footage contains dance performances by the artist, Tina Girouard, Keith Sonnier and other friends, activating the precarious architecture he named 'Dumpster Duplex' during the opening day. Significantly, Matta-Clark conceived the dumpster as throwaway housing for throwaway people, a tongue in cheek critique of the dispensability of the many and the over-accumulation by the few. Does it sound familiar?

Anarchitecture

Gordon Matta-Clark studied architecture at Cornell University, with one year spent at La Sorbonne. Upon graduating, he returned to New York City, becoming more interested in art making than in architecture. This was somehow a natural shift, given that his father was Roberto Matta, the Chilean member of the international surrealist group, and his mother was American painter Anne Clark.

The artist became famous for his trademark splitting and cutting of buildings with a chainsaw, epic site-specific interventions that survived solely through photographic documentation. However, such a memorable body of works was preceded by less visible, food-focused events, as an early expression of his perception of art as alchemy, a function of the artist able to transform ingredients through cooking, or to use discarded materials to create something useful. Most notably, in 1971 he opened his artist-run restaurant, FOOD, where fellow artists would take paid shifts to support their practice by cooking somehow poetic menus to complement significant art gatherings.⁴

Among other remarkable contributions in writing, sculpture and installation, the relevance of Matta-

4 Painter Robert Rauschenberg officiated as a guest chef, often preparing special dinners on Sundays.

Clark to artists working internationally today resides in his overarching vision. This was simultaneously set on challenging several artistic canons and attempting to propose practical solutions to the 1970s New York housing crisis. Through this socially engaged mind set, Matta-Clark set in motion a type of artistic invention that he hoped could serve the exponentially growing houseless community. In the early 1970s, New York City's dereliction proved to be fertile ground for his radical interventions, due to the withdrawal of industrial activities in Downtown Manhattan that followed the country's economic meltdown. This led to the creation of the artist-in-residence law, of which Matta-Clark was a beneficiary, alongside numerous other artists who occupied empty properties in Soho, gaining unprecedented access to large studio spaces in abandoned industrial buildings. Ultimately, this material deterioration and financial crisis also became the source of drastic transformation, through gentrification, where artists' revamped neighbourhoods became desirable for the up and coming nouveau riche and the most prominent dealer galleries in the following decades. However, Matta-Clark never witnessed such gentrification, given his premature death in 1978 at the age of 35.

As Matta-Clark's reality transformed, he began making works that addressed homelessness around the city. During the Brooklyn Bridge Event, he contributed his iconic *Garbage Wall* (1970), a garbage pile packed in wire mesh to be used as a wall, designed to provide ideas for the construction of shelters for those sleeping rough. As part of the same event, organised in the bridge dumpster, he held another food-centred event, *Pig Roast* (1971), a street banquet that fed hundreds of people during the launch of the bridge sculpture event. Matta-Clark's rebellious and often immaterial practice worked against the collecting impulses of the art market, while his legacy infused a number of sculptural and culinary practices by artists worldwide in the following decades.

overleaf:
Rebellious Modernities, 2019
 (installation view)
 works by Matt Coldicutt (foreground)
 and Sosefina Andy (background)
 photo by Sam Hartnett





Anarchitectures in Aotearoa

Watene and Coldicutt's works echo a localised, unwavering response to modernism, insofar as it encapsulated a culture of excess and waste. They approach modernist ideas critically, as unequivocally committed to the formally pristine, and at odds with the poor infrastructure most commonly available in Aotearoa.

Coldicutt's pristine white maquettes operate as cyphers of existing and imagined modernist buildings, summoning the principles of the Bauhaus school. Among them, a labyrinth model based on Jorge Luis Borges' short story 'The Minotaur'⁵ is presented next to maquettes of *Bauhaus Dessau* by Walter Gropius (1925); *Haus für einen Künstler / House for an artist*, (never built) by Le Corbusier (1922); Buckminster Fuller's iconic *Geodesic Dome* (1949) and *Cadillac Ranch* by Ant Farm (1976). As a counterpoint to such an historical index of modernism, a number of freehand ink drawings of legal and illicit basketball nets recorded in Mexico, Guatemala, Aotearoa and Cuba capture the flavour of communal auto-construction. The tension between the architectural maquettes' irrefutable precision and the makeshift basketball nets drawings provides a critique of modernity and its unfulfilled egalitarian promises.

- 5 Jorge Luis Borges, 'The Minotaur,' *The Book of Imaginary Beings* (London: Vintage, 2002).

In another room, Charles and Ray Eames' famous *RAR Rocking Chair* is reincarnated as a mashup of found materials, including discarded basketballs from a school playground. In turn, Coldicutt's reclaimed kauri timber from the old Elam building elevates this material from its educational vocation into a new sculptural life, a poetic metamorphosis of materials.

Watene and Andy's works reflect integrated ways of doing and sharing that speak to indigenous methodologies in practice, beyond representation.

Watene symbolically 'squats' Te Tuhi's Iris Fisher gallery while reframing it as a site for the construction

of his first home. Unfulfilled millennial dreams and aspirations collapse in his wharenui, which he activates every weekend with mural painting sessions: an allusion to DIY principles among the struggling, low-income population.

According to an account by his widow, Jane Crawford, Gordon Matta-Clark joked about his dream of becoming ‘a member of the landed gentry’, thus mocking the British colonial impulse to accumulate real estate. For that purpose, he bought small, unusable slivers of leftover land in Queens and Staten Island for \$25–\$75 a plot through auction. Between 1973 and 1974 he featured photographs, maps, bureaucratic records and the deeds of these spaces in the series *Reality Properties: Fake Estates* and spoke and wrote about them. He was however never able to occupy these residual zones of the city, which were returned to the city council as payment for unpaid tax upon the artist’s death.⁶

- 6 Jane Crawford, ‘Gordon Matta-Clark: In Context,’ *Gordon Matta-Clark Moment to Moment: Space*, edited by Hubertus von Amelnxén, Angela Lammert and Philip Ursprung (Berlin: Verlag für Moderne Kunst, 2012).

The conceptual relevance of *Fake Estates* is reanimated in Watene’s occupation of the white cube, by means of gestures that address the unequal distribution of land. Following the logic of a celebratory ritual, the *housewarming party* is a playful wink to Watene’s first attempt to own real estate in his mother country.

Sosefina Andy is known in Aotearoa for her crochet architectures. The installation *Familiar Things* embodies her childhood experiences of communal space in Samoa, a personal universe whose epicentre is her grandmother’s home. At Te Tuhi gallery, Andy draws from her family memories to restore the sensorial qualities of the materials, and the craft practices transmitted by women from generation to generation. Evoking the textures and sounds of the grandmother’s home, the installation allows visitors to relate to what we carry along from place to place, the luggage of migration. Crochet wall partitions, thresholds and a tree — in the middle of the sitting room, its branches supporting the roof — bring Samoa

overleaf:

Gordon Matta-Clark

Open House, 1972 (installation view)

Super 8mm film on HD video

41 mins, colour, silent

courtesy of The Estate of Gordon Matta-Clark and Electronic Arts

Intermix (EAI), New York

photo by Sam Hartnett





to Tāmaki Makaurau, and honour the makers for creating a new chapter in a long-standing tradition, weaving the future with their own hands.

Pluriversal modernities in the tropics

The style inaugurated by Le Corbusier and the Bauhaus in the first quarter of the twentieth century influenced architects around the world. Modernist utopian ideas particular to ending underdevelopment spearheaded the emergence of remarkable disciples of the style in Latin America. Oscar Niemeyer in Brazil, Clorindo Testa in Argentina, Carlos Villanueva in Venezuela and Ricardo Porro in Cuba were the most noteworthy architects and recipients of major building projects that were to endorse the modernist ideals of progress. However, it is arguable that the failure of the modernist template in the region, aside from a welcomed tropicalisation of the European form, revealed a significant failure. In 1960, the year of the inauguration of Niemeyer's futuristic city of Brasília, the ethos of modern architecture proved unable to offer affordable housing and urban solutions to a growing disenfranchised population. The economic slowdown of the region in the post war period has been blamed for this failure, while the colonial mindset — the transfer of ideas from Europe to the rest of the world — must also be recognised as a primary factor.⁷

Gambiarra

Humans are resilient: once a system fails, we invent a new one, and thus, endlessly, the impulse to invent continues. This idea is succinctly contained in the notion of gambiarra, which in Brazilian Portuguese language describes the idea of 'making do' in light of material scarcity. Examples of this include construction strategies involving the assemblage of found materials from what is available, an object, or an action such as a 'quick fix'. This approach entails a significant fluidity of movement between materials — from low tech to complex connections — negating established hierarchies of objects. This idea also

7 Valerie Fraser, *Building the New World: Studies in the Modern Architecture of Latin America, 1930–1960* (London: Verso, 2000).

recalls what Jimmy Durham has humorously called ‘the illegal combination of rejected objects’ in reference to his own artistic practice.

Rebellious Modernities invites audiences to reassess inherited notions of modernism’s universal currency, critically examining it as an imported category. By contrast, the artists propose pluriversal creative solutions. These include investing value in domestic materials, while embracing appropriation, and addressing local needs in the face of the housing crisis. Most importantly, these works celebrate collectivism, and partying, as forms of resistance.

Matt Coldicutt

Kaupapa

This collection of works explores states of balance and/or instability within the realms of cultural, natural and political ecologies. My aim is to provide physical and conceptual balance between rest and play: an active viewing experience and negotiation of function.

The majority of the structural materials used in this installation were salvaged from Elam School of Fine Art's two historic buildings (at 12 and 30 Whitaker Place), both demolished ten years ago to make room for student accommodation. Relocating these materials from two specific sites builds upon Miwon Kwon's idea of 'changing regime' in the context of site-specific art. Kwon writes, 'Work no longer seeks to be a noun/object but a verb/process, provoking the viewer's critical (not just physical) acuity regarding the ideological conditions of that viewing'.¹ Following that logic, in order to function, particular works in this exhibition require activation through physical, natural or social processes. This use-value enables audiences' agency when encountering these works in-situ, or when they are taken and used off-site.

Recasting space by investing in its spatial elements is one way in which Henri Lefebvre suggests art can create certain social utility. By salvaging materials and/or ideas with contested cultural value — fragments of history — from specific demolition sites and recreational facilities I attempt to reinvest value back into these materials through 'restorative processes.' This gesture constitutes the restoration of what Michel de Certeau describes as the waste products of everything a functionalist administration is not capable of dealing with.

Salvaging specific materials from specific sites, attempting to give visual form to real or imagined social change, using scale models and referencing specific places and objects, is fundamental to the works' kaupapa. When displaced from natural and cultural environments, the materials may embody a frustratingly oblique and seemingly tangential

- 1 Miwon Kwon, 'One Place After Another: Notes on Site Specificity,' *October* 80 (spring 1997): 102.

overleaf:

Matt Coldicutt

Haus für einen Künstler 1922–2019 (unbuilt), Le Corbusier, 2019 (detail)
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
photo by Sam Hartnett





history. Extractive and constructive processes, from the deforestation of primordial trees (in this instance the kauri tree), to their processing as materials for contemporary architecture and art, may go unnoticed. However, if 'architecture is in the details' then looking intently at our built environment, and the things we value, is one way of becoming more aware of ecological systems' balance and how we may engage without creating instabilities.

All design elements in this installation are informed by the pedagogical model of the Bauhaus, following anti-academic art school reform. This was a multidisciplinary approach to art and design education, which unified art and trade/craftwork.

All basketballs have been donated by students at Ngā Puna o Waiōrea Western Springs College — ngā mihi!

right:

Matt Coldicutt

Geodesic Dome 1948–2019

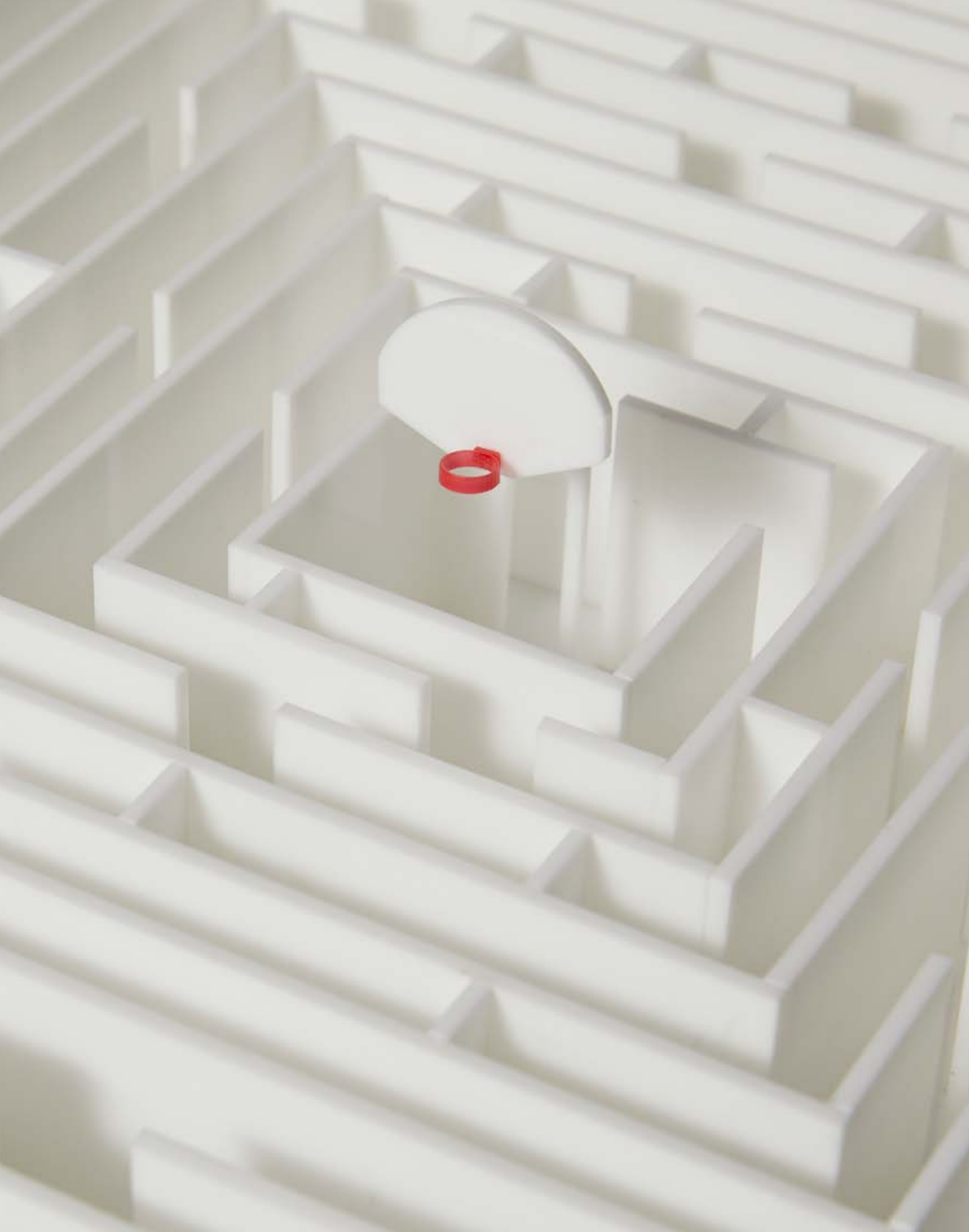
(prototype), R. Buckminster Fuller,

2019 (detail)

commissioned by Te Tuhi,

Tāmaki Makaurau Auckland

photo by Sam Hartnett





My name is Sosefina Andy and I was born and raised in Samoa for 11 years before migrating to Aotearoa. I grew up surrounded by family and spent most of my time in my maternal grandmother's house. This close-knit familial setting encourages intergenerational exchange of history, knowledge and skills. Growing up, I've always been familiar with craft, as were my ancestors, who have ensured family traditions were passed on to the next generation. Therefore, it was inevitable that I would use a craft-based medium to produce a body of work that upholds matriarchal influences, while drawing on the memory of a home that nurtured my interest in handcraft. In my practice, memory is a fundamental element, considered through the body's spatial experience in times past. Thus, the production of objects in *Familiar Grounds* (2019) was cultivated from a series of fragmented recollections.

The crafting of *Familiar Grounds* has enabled me to leave an impression on every surface of a space, for people to see, feel and experience. The works in the space revitalise these bodily experiences through crafted representations. I want to create an immersive space that allows people to be embraced by wool, fabric and the sound of beads touching when the body passes through. The crochet wall hanging across the gallery space acts as a threshold that separates or connects two sections of the room. The notions of exchange and collective making were vital in

left:

Sosefina Andy
A beaded door, 2019 (detail)
wooden beads
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
photo by Sam Hartnett

the production of *Familiar Grounds*. The metal chair located between the crochet walls indicates the presence of a maker, while the fabric mat in front of the chair specifies an expansive area in the form of more than 300 flowers sewn from old family clothing. The processes I utilised to create this installation emphasise familial documentation and durational making.

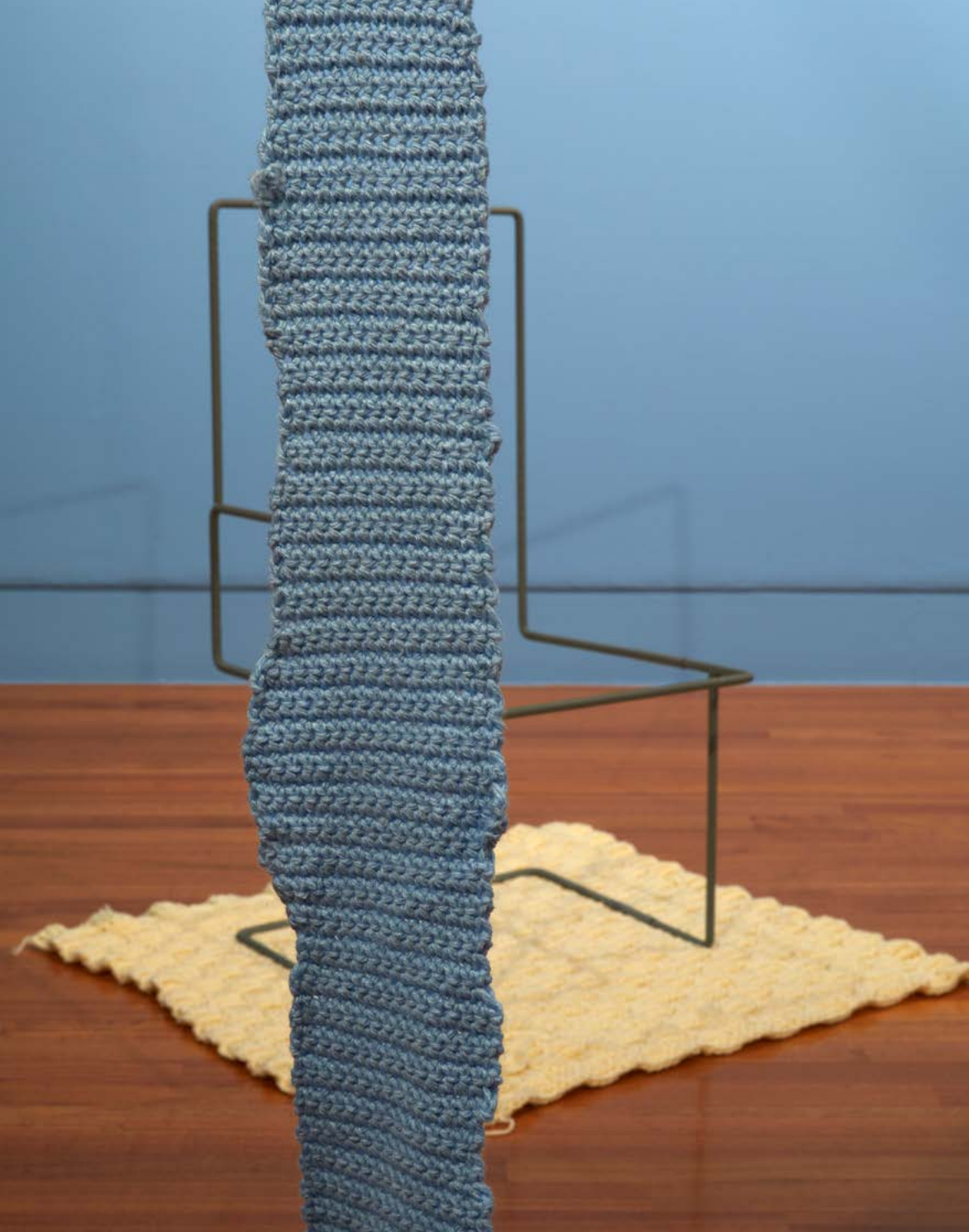
right:

Sosefina Andy

Familiar Things, 2019

(installation view)

commissioned by Te Tuhi,
Tāmaki Makaurau Auckland
photo by Sam Hartnett



Yonel Watene

housewarming party

housewarming party was a fake celebration where the public was invited to celebrate an unnamed millennial's first home purchase. This unnamed millennial, potentially the artist — along with his wife and rabbit — represents a shared concern around the property market in Aotearoa. Fear of never owning your own home, anxiety around foreign and inter-generational competition, unprecedented inflation in the property and rental markets, a rapid rise in homelessness, overcrowded and mouldy homes and mass evictions: these issues make for an emotionally charged society, whose burdens often transfer into everyday life. At work, breakfast, lunch or dinner, over drinks or coffee, property is a hot topic that captivates New Zealanders, with a frequency bordering on obsession.

As its name suggests, this work took the form of a housewarming party. Unlike the common millennial 'piss-up', this housewarming party was inspired by more traditional parties, and focused less on excessive drinking and more on activities. A party itinerary suggested a list of entertaining activities for partygoers, to be completed in a sequential order. This party itinerary followed the pōwhiri process, with each party activity taking form as a stage within the pōwhiri process. Starting things off, Watene presented two video works that are translated as 'haka pōwhiri' and 'karanga' (challenge and welcoming call), played on loop at the entrance to the marae ātea or roadside.

Llaves a Dia de los Muertos or *Day of the Dead Yves (telekinetic Skype)* (2017), a video work filmed in Pluma Hidalgo, Oaxaca, Mexico, on the Day of the Dead, November 1, 2017, presented the artist during a telekinetic Skype conversation with the dead (in this context, the artist's stern and self-scrutinising portrait is interpreted as a challenge). In the video *Untitled Karanga* (2019) the artist's wife attempts to recite a love poem written by the artist (titled *Artist/Author*) over an audio recording of Jigglypuff, the Pokemon, singing. The combination of the Jigglypuff's singing,

overleaf:

Yonel Watene

housewarming party, 2019

(installation view)

commissioned by Te Tuhi,

Tāmaki Makaurau Auckland

photo by Sam Hartnett





whose songs put people to sleep, and Robbie's poetry recital, made for an awkward karanga designed to incite a dreamy state amongst visitors.

The next stage of the exhibition focused on the manuhiri (visitors) and tangata whenua (locals) meeting and sharing the breath of life by performing hongi (the traditional Māori greeting where two people press noses). Here the manuhiri and tangata whenua were seen as the partygoers and host, but may also be interpreted as intergenerational or foreign parties and ideologies meeting one another. Watene's wooden *Hongi* sculptures represented this meeting process.

The third stage presented the unnamed millennial's first home (also translated as 'wharenuī'), the exhibition's centrepiece. Crudely constructed from cardboard boxes, Watene's *Wharenuī (first home)* (2019) was at once a satirical play on the astronomical costs associated with building in Aotearoa and an alternative architectural design that bypasses such costs. To further decrease expenditure, the unnamed millennial had stolen the land that his first home occupied (a similar practice to that of colonisers worldwide).

During the exhibition, in a performance titled *Labour of love (saving money cutting corners)* (2019), the artist painted a mural on the house. Playing into the saying 'if you want something done right do it yourself,' this performance referenced the ever-increasing costs of home renovation, and the risks of getting untrained personnel to renovate your home (arguably correcting that which is 'not right' about the existing home). Watene's performance occurred every Saturday, from 12 to 1.30pm, throughout the exhibition.

The mural presented a symbol that has been recurrent in the artist's work: the wizard, which references the wizard of epic fantasy, as a way to explore the human condition. Traditionally speaking, wizards are old, powerful and wise. In stark contrast with this trope,

Watene's wizards are youthful and vulnerable, often portrayed in common human situations, such as a first date or first day of school. In this sense, his wizards represent a universal human condition, or a common whakapapa, based on the belief that human predicaments are inherent, transcending cultures, races, continents and generations.

The house interior was inspired by the wharenui commonly found on marae. Kitted with mattresses, makeshift cushions and common household items, *Wharenui* (*first home*) was a place for people to rest, sleep and meet. Its interior design emerged from the artist's concept, 'Universal Room,' where a house has only one common room functioning as a bedroom, lounge, kitchen, bathroom, study and garage. The party's whaikōrero (speeches) and waiata (song) took place in the Universal Room.

Watene's video *A conversation about painting* (filmed in Pluma Hildago, Oaxaca, Mexico, 2018-19), borrows audio material from a discussion between painters Chris Martin and Brice Marden about their respective practices. During the video, Watene attempts to cook a batch of bananas, which later morphs into a psychedelic landscape painting of the Oaxaca mountain range. Watene's video *Immortal Dance* (2018-19), also filmed in Pluma Hildago, uses kanikani (dance), fireworks and recording of a Mexican marching band to compose a waiata on life, death, and the search for immortality (inspired by Alobar and Kudra's journey in Tom Robbins' novel *Jitterbug Perfume*).

Beside the wharenui was a hypothetical wharekai (dining room), where the hākari (feast) took place. The feast manifested in the form of a temporary installation titled *Poor Man's Feast* (2019), a conglomeration of sculptures that played into the idea that poor people have bad diets. Guests were invited to sit around a plywood table, made from Allen keys and bricks, on a bench made from rimu floorboards

and boxes. The table was empty of food, hinting at the host's negligence, or inability to feed the guests.

Watene also presented a series of new sculptures, *Wizard Staffs* (2019), made in the likeness of wizard staff from the eponymous drinking game. Unlike in the game, however, in which partygoers drink and stack empty beer cans to create a 'staff' (its height indicative of how much someone has drunk), the artist's staffs are made from unopened beer cans. The *Wizard Staff* is a manifestation of alcoholism, and is the 3D counterpart to Watene's painted wizards. In this context, they represented inu (drink) to partygoers.

During his honeymoon in November 2019 Watene completed an in-situ project in Prishtina, Kosovo and Warsaw, Poland, titled *staff party*. For this project, he presented a number of wizard staffs in public places, later abandoning them to be either thrown away or dismantled and consumed. *staff party* was a prelude to *housewarming party*.

The backyard was located on the other side of the wharenui, and included a sculpture made from two A-frame clothes racks, which had various paintings and denim material hanging from them. In this work, *Hanging out to dry* (2018-19), the process of hanging paintings from a clothes rack symbolised the abandonment of one's past, which holds a culture, identity, memory or history in need of protection or remembrance.

right:

Yonel Watene

housewarming party, 2019

(installation view)

photo by Sam Hartnett



Gabriela Salgado

The Emancipated Colour

Carlos Cruz-Diez has given us one of the most significant reflections on colour. The rigorous line of research which sustained his work throughout six decades can be summed up in one of his fundamental axioms: colour is an evolutionary situation, an experience intimately connected to space and time.

What is to be marvelled at in Cruz-Diez's practice is the simplicity of the methods that he used to make visible the profundity of his discoveries. An indefatigable investigator, whose jubilant curiosity calls to mind that of a child who discovers how things work through play, Cruz-Diez dedicated his life to the multidisciplinary study of the phenomenology of colour in relation to perception — and therefore to its subjective nature — through philosophical, esoteric and optical theories. This included exploring the physiology of vision and the physical mechanisms that determine its existence. At the same time, his prior experience as an illustrator, graphic designer and photographer is evident in the technical dexterity of his compositions, and in the insuperable precision of his knowledge of the field of vision.

Cruz-Diez's formative influences — his years at the School of Fine Arts in Caracas, and the international artists' exhibitions that toured to Venezuela during the 1940s — point to the strong Eurocentrism common to Latin American countries. Indeed, knowledge of the latest trends in European and North American art, as well as the critical theories coined in the west, surpassed that of the art and theories produced by other countries in the region.¹ Because of this, the lineage of his work is usually traced back to artists of the historical avant-garde, such as Wassily Kandinsky, Piet Mondrian, Joseph Albers or Kazimir Malevich, who travelled the route towards the maximum concentration of colour through abstraction. Considered through the optic of this evolution we may argue that if Malevich liberated colour from representation, then Cruz-Diez in turn drove the Suprematist principle in a new direction: liberating it

1 An exception to this was the group Arte Concreto-Inventión, who held a poorly attended exhibition in Caracas in 1948, which was seen by the artist. Scant information filtered through to Venezuela about the MADI group, which was formed in Buenos Aires in 1946 by Argentine and Uruguayan artists wanting to bring about a series of ruptures within the formal conceptual art conventions. These ruptures included a challenge to the divisions between art disciplines, getting rid of supports and taking work out of the gallery and into the street.

tout court from its support, launching it into space to be housed by perception, dismantling the device that confines painting to one frozen moment in time.

Participation avant la lettre

Whilst his book illustrations and early paintings portray an interest in social themes, depicting rural scenes with a political edge, Cruz-Diez's thinking on the social impact of art was moving away from literal discourse and inclining towards the concept of participation. This approach was prevalent in his projects to the end of his life. Contrary to some critics' perception concerning the purely aesthetic and depoliticised nature of Kinetic Art, the movement within which Cruz-Diez's work is frequently positioned, his artistic practice has been consistently defined by a preoccupation with public engagement. Following the figurative period of his paintings, what initially emerged in 1954 were abstract, manipulable pieces, made for exterior walls in Caracas, which invite the physical intervention of the spectator.

However, Cruz-Diez was not alone in his search for an abstraction which engaged participation. His interests coincided with the utopian vision that drove the theoretical artistic initiatives of some of his Latin American contemporaries. It is worth noting here that in 1959, given a somehow inevitable zeitgeist, Brazilian artist Helio Oiticica produced *Relevos Espaciais* and *Nucleos*, works that signal a similar approach to the liberation of colour from all form, support or material, in order to transform it into 'pure' experience. Oiticica deepened his investigations, culminating in 1965 with the creation of *Parangole*, a cape to be worn in movement, thus inaugurating a way for colour to be connected to the body, to Samba dance, and therefore to popular culture. The inherited conviction that Europe was the source of artistic tradition was an undeniable stimulus to young Latin American artists throughout the course of the twentieth century. At the same time, the internal isolation typical of the region — which prevented the

free circulation of artists from neighbouring countries — was mitigated by visits to the great European cities, where numerous encounters flourished. When Cruz-Diez arrived in Paris in 1960 a series of critical-philosophical revolutions among Paris-based South American artists were already under way. One of these was the one proclaimed by GRAV (Groupe de la Recherche d'Art Visuel). Formed by Julio Le Parc, Sobrino, Yvaral, Morellet, Stein and Garcia Rossi the group articulated a complex theoretical manifesto which included the *Basta de Mitificaciones*, written in 1961, and distributed in pamphlet form during the Paris Biennial. Stating, 'Prohibited not to participate, prohibited not to touch, prohibited not to break', the manifesto revealed an affinity (excepting the last clause) with some of the premises of Kinetic Art.

- 2 Coined by Nicolas Bourriaud in 1998 in his book *Relational Aesthetics*, the term served as a platform to introduce a small group of European — with the exception of the Thai artist Rirkrit Tiravanija — artists who were supposedly producing work of a participatory nature. Bourriaud's assertion of the novelty of these practices completely dismisses the history of social thought in art which was fundamental to a great number of experimental artists in Latin America throughout the twentieth century.

Although Cruz-Diez's formal research seems at odds with the direct conflation of art and political message that was present in much of the art produced at the time, this distinctiveness does not in fact detract from the social impact of his work in particular, nor, by extension, from that of the practice of the Kinetic Artists. They, in much the same way as GRAV, articulated critical thinking which translated itself into memorable public interventions and left an indelible footprint that precedes — and at the same time problematises — the notion of Relational Aesthetics.²

Cruz-Diez's wish for the work to fulfil a social function grew ever stronger, reaching its greatest impact with the monumental works that he made, initially for the city of Caracas and later for other world cities.

overleaf:

Carlos Cruz-Diez

Chromointerference,
(installation view, 2020)

Aotea Centre Wrap, Aotea Square
commissioned by Te Tuhi, Tāmaki
Makaurau Auckland, and Auckland
Live presented in association
with Auckland Arts Festival 2020

© Carlos Cruz-Diez/ADAGP.

Copyright Agency, 2020

photo by Sam Hartnett

From the Canvas to Space and From Space to Cyberspace

The analogy that has been drawn on many occasions between Cruz-Diez's work and music is also pertinent, for enabling understanding that his notion of authorship resides in the deep originality of his artistic project rather than in the control of the object per se. In 1995 he launched the programme 'Interactive





Random Chromatic Experience,’ which allows the user to make their own combination of colours in order to print co-authored works. This process of reproduction of the idea (and the object) reveals a desire to hand over the work so that it can be interpreted in many different ways, in the manner of a musical score. Alert to the incessant evolution of ideas and to new technological opportunities, Cruz-Diez’s curiosity led him to seek out a wider dissemination of his original project. Thus the ‘Interactive Chromatic Random Experience’ application for Apple devices offers a portable platform for playful chromatic manipulation with a wide reach.

In Search of Physical Colour: *Physichromies*

Between 1955 and 1956, whilst living in El Masnou, a town in the vicinity of Barcelona, Cruz-Diez concentrated intensively on the search for pure colour, developing a series of works that sought to break with representation. This investigation continued to develop in Caracas after he returned there with his family in 1956, before leaving definitively for Paris in 1960. In his native city the artist presented the first exhibition of these works, which, due to the prevailing atmosphere of academism, failed to obtain the expected critical attention.

The *Physichromies* series began in 1959 as a result of the desire to release colour from its pictorial support, so it could be projected into the surrounding space. The name ‘physichromies’ comes from ‘the act of putting into play the colour of light, physical colour.’³ The product of an elaborate construction which has evolved technically so that the precept of the de-materialisation of the support can be realised effectively, these ‘light traps’ — as Cruz-Diez called them — consist of a base of chromatic modules, which are intercepted by perpendicular sheets of colour. This sets off multiple visual performances, according to the displacement and distance of the spectator and the movement of ambient light. Numbered

3 Carlos Cruz-Diez, ‘Prólogo,’ *Fisicromías* (Caracas, Venezuela: Museo de Bellas Artes, 1960).

and dated from commencement up until his death, the *Physichromies* form part of eight platforms of investigation in a permanent state of evolution, presenting new solutions to different perceptual challenges at each stage. Thus, a journey of discovery into the behaviour of colour drove Cruz-Diez to perfect the material construction of his works and application techniques, liberating the chromatic field in order to produce endless amount of aesthetic possibilities. A tireless researcher and passionate enthusiast of new technologies and procedures that allowed him to develop his lifelong project with greater efficiency, Cruz-Diez invented and experimented intensively with different materials, increasing their visual potency.

The first *Physichromies* — whose perpendicular sections were basic pieces of cardboard with hand-painted edges — led on to the use of materials such as resistant cardboard and later plastic, suitable for creating compositions of greater precision and scale. At this point in the physical evolution of his work it is interesting to note how the economic history of the world can be reflected in the use of artistic materials: plastic became expensive with the advent of the so called ‘first oil crisis’ of 1973, so a further development in the construction of the *Physichromies* was called for. From that moment on Cruz-Diez started to use u-shaped rods made of aluminium to create his modules. These works were initially coloured using silk-screen printing, a technique that allowed him, through the juxtaposition of two colours, to produce the effect of irradiation. This effect was perceptible according to the angle and distance of vision, which he called ‘critical zones.’ Silk-screening was subsequently replaced by digital printing which offered a palette of greater richness and exactitude.

The *Physichromies* represent what Cruz-Diez called ‘a synthesis of painting.’ In these bi-dimensional works the colour produces *tri-dimensional* perceptual effects. This is a consequence of the application of three principles:

- Through addition: the appearance of a virtual colour from the zone of contact between two colours
- Through reflection: the colour of the base modules is reflected onto the perpendicular parts through the action of light
- Through subtraction: according to the angle of vision, the base colours disappear on being neutralised by the light filtered through the perpendicular bars.

At the same time, the choice of colours at each stage of the *Psychchromies* exemplifies the studied progression of Cruz-Diez's research: the works from the period 1959-1961 only contain two colours — green and red — as well as white which represents light and black, its negation. In 1961 blue was incorporated into this equation, thus amplifying the range of effects, which were still expanding up until the end of his life

The *Psychchromies* present highly saturated colours, producing elusive forms that, activated by rhythmic compositions and space-time sequences, emerge and disappear from diptych and triptych planes with unexpected beauty.

Through the simplicity of these patterns, using basic technology and seemingly elementary technical devices, Cruz-Diez produced high-quality 'magic.' Additionally, he divulged his working methods with the same transparency with which he enunciated his critical thinking: he did not hide details or production techniques to try and create a superfluous myth. Over time we have come to appreciate the wisdom of such openness, given that the physical explanation of the phenomenon in no way detracts from the magic or the impact of the experience. Dispensing with ideas and concepts — including the knowledge of its intellectual purpose — his work produces a voluptuous and sensory experience which involves us, as Henri Bergson would say, through intuition alone.

Proximity to Cruz-Diez's works, as to those of other artists who investigate the phenomenology of space and light (like Julio Le Parc or James Turrell), offers an immersive experience similar to that of music and poetry. In the terms of Bergsonian philosophy they expose us to duration as an indivisible, intuitive and emotional experience. In this sense, Cruz-Diez includes the temporal element in his work: starting from the conception of instability or 'duration' and giving us the awareness of an instant, because if the past and the future do not exist, only the present moment remains.

Because of this, the focus on the sensory and emotional effect of colour appears in Cruz-Diez's work more as a philosophical-scientific enquiry, rather than a formalist position implicit in the historicised chain of action and reaction embodied by avant-garde movements throughout the century. The radicalism of his concept of colour in space and time is a definitive step towards relativity, based on the premise that colour itself is an experience.

According to Bergson, there is no mental state that is not in a constant state of flux. Following that line of reasoning, the effect produced by these works connects us inexorably to the sequence of moments that we call life. If looking at a painting has for centuries been comparable to gazing out of a window, these works propose a leap into the void, because by situating colour in space (through addition, subtraction or reflection), and submitting it to time (through the movement of our body and light), the work is transformed into an evolutionary and autonomous 'event' that is sustained in its light intangibility. Cruz-Diez's magnificent contribution to history and to the experience of art has been to give us colour as the experience of an instant.

Gabriela Salgado and Raúl Ortega Ayala

The Zone

Excerpt from interview (May 2020)

This feature was first published in
Art News New Zealand Spring 2020.

artnews.co.nz

Gabriela Salgado: *The Zone* is the result of a long-term research engagement with the exclusion zone around the Chernobyl nuclear power plant that exploded on 26 April 1986. I understand you have taken several trips to the area since 2013. Can you recall your first impressions and talk about what you found there?

Raúl Ortega Ayala: When I started the project there wasn't as much interest in the exclusion zone as there is now; after several video games and the HBO series *Chernobyl* (2019) were released, more people have shown interest. But it wasn't easy to enter the area back in 2013, and the visual material available at the time did not compare with the experience of being physically there. You were alone in a city designed to host 50,000 people. Visiting Chernobyl in those circumstances really connected me with the scale of the problem; with how many lives were affected and with the vast territory that has been contaminated with radiation. I saw an area ravaged by human actions but where nature thrived, showing how well animals, plants, insects and birds do when we are not around. It's similar to what has occurred on a smaller scale during the recent lockdowns all over the world.

GS: Did the USSR make any changes in relation to their nuclear programme after the catastrophe?

ROA: The opening shots of my film *The Zone* show firstly a monumental structure called the Duga, a secret radar built as part of the Soviet early-warning missile defence system, and secondly a large sign in Russian on top of a building that says: 'Let the Atom be [a] worker, not a soldier.' These two shots show the contrasting ways in which the USSR approached nuclear technology. But regardless of the intentions the Soviets had for the atom — war or peace — the consequences were still the same: devastation and long-lasting repercussions.

GS: Could you expand on the other works that you produced for this series?

ROA: I also made a set of large-scale photographs that adhere to the wall like wallpapers. Some of the images depict real wallpapers in apartments in Pripjat, the city built for the workers at the power plant. Most of the furniture and personal belongings were taken away by the former inhabitants after the evacuation was declared indefinite. They were only able to take things that were not heavily contaminated by radiation. After that, the ‘liquidators’ went into each building and buried the contaminated furniture in ditches around the exclusion zone. With time, looters took most of what remained, leaving most spaces ‘empty’. All you can find today in most apartments are the wallpapers, which slowly peel off the walls, revealing a layer made of newspapers from the time, perhaps as a form of insulation. In a way, the wallpapers exhibit a process of active concealment and revelation through time. The other photographs of interiors (some of them produced at 1:1 scale) offer a window into buildings and monumental structures, and the inevitable takeover of entire areas by decay and other natural processes.

GS: We are currently traversing a complex historical moment, witnessing with perplexity a global pandemic that is affecting all humans regardless of political, religious, gender or ethnic divisions. Do you think that despite the sombre side of your project’s subject matter there is potential for audiences to gain clarity and purpose in relation to our common challenges?

ROA: Yes. This project shows how a catastrophic event suddenly transformed for many the things we take for granted — the air we breathe, the water we drink, the communities we interact with. This part of the world was upended by an invisible force that wreaked havoc on populations regardless of borders, nationality or age, just like the pandemic has. Yet despite the incredibly adverse situation, countries found a way to cooperate and people showed incredible resilience, a capacity to adapt, change their ways and galvanise to effect change, including toppling an entire system that seemed infallible at the time.

right:

Raúl Ortega Ayala

The Zone, 2020 (still)

from the series *From the Pit of Et Cetera*

in collaboration with Dmytro Konovalov, Valerii Savvytskyi, Roberto Rubalcava, Dmytro Tiazhlov, Iain Frengley, Phil Burton and Tim Prebble
single channel HD video, 5:1 sound
36 mins 2 secs
courtesy of the artist

overleaf:

Raúl Ortega Ayala

Field note 15-04-17—7906-7914
(*Rehabilitation swimming pool, Pripjat, Chernobyl*), 2017

from the series *From the Pit of Et Cetera*

in collaboration with Peter Miles
photographic print adhered to wall
(dimensions variable)
courtesy of the artist











left:

Raúl Ortega Ayala

Field note 05-09-16—7958

(Wallpaper, Pripjat, Chernobyl), 2016

photographic print

(dimensions variable)

courtesy of the artist

above:

Raúl Ortega Ayala

Field note 09-05—16-2 (Bookshop

Pripjat, Chernobyl), 2016

in collaboration with Roberto

Rubalcava and Peter Miles

pigment inks on Ilford Galerie Smooth

Pearl 310gsm

1200mm x 1600mm

courtesy of the artist

Gabriela Salgado

DE-celerate?

A meditation
on time
and its
suspension

Francisco Huichaqueo (Mapuche, CL) &
 Stevei Houkâmau (Aotearoa NZ)
 Étienne de France (FR)
 Visesio Siasau (TO/Aotearoa NZ)
 Nicolas Molé (FR/NC) & Mariana Molteni (AR/NC)
 Richard Digoué (NC) & Simane Wenethem (NC)
 Francisco Vidal (PT)
 Fiona Clark (Aotearoa NZ)
 John Pule (NU/Aotearoa NZ)
 Kimsooja (SK)
 Maureen Lander (Aotearoa NZ) &
 Kaetaeta Watson (KI)
 Sandra Monterroso (GT)
 Nathan Pohio (Aotearoa NZ)

- 1 'Important to the Samoan view of reality is the concept of the *vā* or the *wā* in Māori and Japanese (*ma*). *Vā* is the space between, the between-ness, not empty space, not space that separates but space that relates, that holds separate entities and things together in the unity-in-all, the space that is context, giving meaning to things.' Albert Wendt, as cited by Albert Refiti, 'Making Spaces: Polynesian Architecture in New Zealand', in Sean Mallon and Fuli Pereira (Eds.), *Pacific Art Niu Sila: The Pacific Dimension of Contemporary New Zealand Arts* (Wellington: Te Papa Press, 2002), 209.

overleaf:

**Nicolas Molé, Mariana Molteni,
 Richard Digoué & Simane Wenethem**
Insulatus, 2020 (installation view)
 multimedia installation with weaving,
 HD video, plants
 dance performance by Richard Digoué
 & Simane Wenethem
 commissioned by Te Tuhi, Tāmaki
 Makaurau Auckland with support
 from Poemart Nouvelle-Calédonie,
 Mission aux Affaires Culturelles
 Nouvelle-Calédonie and the artists
 photo by Sam Hartnett

When a radical life changing event occurs, time seems to stretch or compress. At the present moment, revisiting philosophical concepts of time may allow for a deeper understanding of this phenomenon. For the ancient Greeks, there were many modalities of time. The Aristotelian notion of time — *chronos*, as a measure of movement, sequential time — was only one of them. Conversely, *kairos* signalled an opportune moment, a suspension contained in an instant, crucial to creativity and play, within which extraordinary events may unfold. The most encompassing of these concepts, however, is cyclical time, represented by the god *Aion*, associated with the zodiac and visually represented in connection to the Earth. This boundless, circular notion of time and its intrinsic bond to life on Earth seems close to the South Pacific time-space concept embedded in *wā/vā*.¹

The exhibition *DE-celerate* attempts to capture the fluctuations in artists' thinking at the time of a world-wide pandemic. The basic human ability to adapt for survival meets the hope that better times may emerge from uncertainty. In a non-didactic manner, and acknowledging the interrelationship between humans and nature within *mātauranga Māori*, the exhibition explores how ways of doing, thinking and being in the world have the potential to shift at this time.







above:

**Nicolas Molé, Mariana Molteni,
Richard Digoué & Simone Wenethem**

Insulatus, 2020 (installation view)

multimedia installation with weaving,
HD video, plants

dance performance by Richard Digoué
& Simone Wenethem

commissioned by Te Tuhi, Tāmaki
Makaurau Auckland with support
from Poemart Nouvelle-Calédonie,
Mission aux Affaires Culturelles
Nouvelle-Calédonie and the artists
photo by Sam Hartnett

right:

Wiñelfe [Morning star], 2020

(installation view)

Mapuche nation insignia

made by Ana Maria Obreque Pereira, Chile
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland with support
from Francisco Huichaqueo



It proposes that criticality and positive connections may also be nurtured by the demands of resilience.

As an exhibition and an ongoing reflection, *DE-celerate* is articulated through artists' works and activations. Drastically limited by the travel restrictions preventing many artists' visits, the activations take place instead through the invitation for visitors to take home or barter for certain objects. These exchanges are intended as a gentle way of satisfying an increased appetite for human interaction after self-isolation.

The participating artists were invited to consider how isolation and confinement affected their thinking, and, by extension, their practices. For many of us, the fragility of the status quo, social atomisation, and the challenges posed to individuals' health revealed by the pandemic was also an opportunity to slow down and consider how to live with more empathy and compassion in relation to our environment. Bruno Latour recently addressed the suspension of the order of things, particularly in relation to systems of productivity. At the start of the pandemic, Latour said: 'To every ecologist's argument about changing our ways of life, there was always the opposing argument about the irreversible force of the "train of progress" that nothing could derail "because of globalisation", they would say. And yet it is precisely its globalised character that makes this infamous development so fragile, so likely to do the opposite and come to a screeching halt.'²

In light of these considerations, the question remains unanswered: are humans ready, or even able, to decelerate? As the pressures imposed by savage capitalism grow daily, is this global economic paradigm based on a suicidal idea of progress forcing us to return to patterns of behaviour that are both inhumane, and dangerous?

These questions are at the core of *The Waitara Project*, Taranaki-based artist Fiona Clark's restaging of a

- 2 Bruno Latour, 'What protective measures can you think of so we don't go back to the pre-crisis production model?' Trans. Stephen Muecke, 29 March 2020: <http://www.bruno-latour.fr/sites/default/files/P-202-AOC-ENGLISH.pdf>.

long-standing community recycling project, active for over 30 years. The hokohoko [bartering] activities started in the 1980s as the Poverty Shop, later named the Waitara Project Community shop. Conceived to generate social engagement through an economy based on exchange, it effectively counteracts capitalist consumerism and waste.

In the same spirit, several drawings by Francisco Vidal are made available for the public to take away, a gesture of generosity that enables visitor's involvement. Te Tuhi presents a mural-like display of several drawings made during self-isolation in his Lisbon apartment. Vidal explained that during the time of confinement he 'kept busy doing things to remain conscious of his humanity'. Unable to source his usual drawing materials, he developed a series of visual diaries in his customary graphic style, using only what he had at hand: white sheets of paper and black ink. The resulting drawings show everyday compositions of domestic elements. They also document some remarkable global events, including the passing of two pillars of black cultural history: Cameroonian music star Manu Dibango and pan-Africanist filmmaker Sarah Maldoror. Soon after this, the impact of Georges Floyd's brutal assassination took Vidal's attention from the daily still lives and saw him engage in the global outcry for racial justice. From images of self-isolation, his works became banners of protest, standing as flags of hope against the politics of fear, greed and despair.

In Aotearoa, as maintaining social isolation, resilience and reducing our consumption to basic levels became the primary focus, we had an opportunity to replace our wants with our basic needs. This was prompted by the requirement to avoid unnecessary movement and travel, which in turn highlighted our dependency on the outside world — where the danger of contagion lurked. As society became atomised, reconfigured into 'bubbles', and for some, communication was conducted mainly via technology, we embraced an

overleaf:

Fiona Clark

The Waitara Project, 2020

(installation view)

multimedia installation with objects

from the Waitara community

courtesy of the artist

photo by Sam Hartnett



YES, We are
OPEN





idea of a productivity that would inevitably lead to a problematic blurring of private and work spheres. The pandemic has triggered widespread financial meltdown that threatens millions of people worldwide with unemployment, and rising poverty levels are already visible. However, one of the single hardest parts of living in a pandemic is the fact that our experience of contact between human bodies has shifted, from being a means of showing affection, to being a possible cause of infection.

This new reality, with artists' livelihoods compromised by the inability to travel, to exhibit and to collaborate physically, presents many challenges to the arts sector. However, as creative people, artists inevitably find reasons to move forward, and generate imaginative ways to make sense of the unknown. The compassionate and determined gestures of women artists in this exhibition, the capacity for observation that it reveals, tunes in with the need for slower living.

Kimsooja's *A Needle Woman* series began in 1999 and was developed in three different iterations. Presented as multiscreen video installations, the work shows the artist standing still in the middle of moving crowds in a number of world cities. The work exhibited as part of *DE-celerate* was performed in three different locations in Paris and projected on the façade of the Hôtel de Ville. The artist comments: 'Since starting in one of the most crowded streets of Tokyo in 1999, I have performed *A Needle Woman* in many different cities around the world. I had to stop on the spot and stand still — creating a contradictory position against the flow of the pedestrians, like a needle or an axis, observing and contemplating them coming and going, weaving through and against my body as a medium, like a symbolic needle.'

Maureen Lander and Kaetaeta Watson's collaborative commissioned work *Baau and Pare* presents materials collected during their beach walks woven into the shape of head garlands customary in the Pacific and Aotearoa.



TONY ALLEN



EDUARDO - AESTHIC



DISTÂNCIA
SOCIAL



À MANEIRA MAIS FÁCIL
DE EXPLICAR QUE É O
RACISMO A UM IDIOTA



SORRY KEN



DEAR RACIST, YOUR CHILD
NEEDS A PINT OF BLOOD.



75
7
A DAY FORMERLY

The wall piece points to the rich possibilities within practices of resourcefulness and resilience. The large circle is in turn formed by twelve smaller circlets, symbols of the passing of time, a dynamic that is also suggested by the fresh and dry materials that make up the work.

In addition, women's voices stand at the centre of Mapuche Nation artist Francisco Huichaqueo's film *Mujeres Espiritu* [*Spirit Women*]. The work invites us to stop and observe with empathy the claim for space made by indigenous poets, whose poems and songs reformulate old questions in contemporary terms. In the context of the pandemic, Huichaqueo defines his work as a reflection on his circumstances at a time of adjustment, a time of medicine. Huichaqueo's choice of women poets is related to the fact that 'it is time for women to show the way from solidarity and love'. He notes, 'we live in ecocidal and homicidal times'. In a world shaken by shifts on a tectonic scale — changes brought about by the pandemic, ecocide, racism and poor leadership, among many other contemporary conditions — women lead the way with their voices. *Mujeres Espiritu* [*Spirit Women*] is an ambitious work filmed in the territories of San Cristóbal de las Casas, Chiapas, Chamula, Chenalhó and Xochimilco in Mexico; Salar de Uyuni, Oruro, La Paz and Isla del Sol in Bolivia; and Wallmapu/Maicolpue, Chiwimpüllü, Contulmo, Millawinkul in Araucanía and Los Lagos, Biobío, in Chile. The five women lend their voices in their ancestral languages: Stotsil, Mapuzungun, Quechua as well as Spanish. Their poems and songs aim to restore balance, because 'the loss of the land's health wounds the eyes', as Enriqueta Lunes explains during an online gathering. The women poets explain that their poems and songs are like medicine, that in the times of the pandemic serves to heal the spirit, as the virus is not only a physical sickness but also the fruit of spiritual imbalance. These artists are creating their own narratives, in their own words 'producing self-ethnographies that dignify the bodies by building their own archive'.

left:

Francisco Vidal

Humans Go Home, 2020

(detail)

digital reproductions of

original drawings

courtesy of the artist

photo by Sam Hartnett

overleaf:

Maureen Lander & Kaetaeta Watson

Baau and Pare, 2020

(Installation view)

miscellaneous natural and

man-made materials found in the

artists' environment

commissioned by Te Tuhi,

Tāmaki Makaurau Auckland

photo by Sam Hartnett





Titiro ki muri, haere ki mua: walking towards the future while looking back.

Indigenous cinema integrates knowledges and brings people together to counteract the atomisation of different communities and its consequence: the weakening of indigenous peoples. Speaking about his methodology, Huichaqueo comments:

Mapuche people dream of other people and communicate with them in the dream space...The images come to me in the state of pewma (revelation, dream, journey) informing my film making. I capture images and place them in a timeline, only filming where I am welcomed and allowed to enter or leaving if these conditions are not met. For all the pre-existing peoples of the earth, the flesh hurts, as our common narrative is colonial violence, the imposition of languages and narratives.

With the work NGATU 'o VAVANGA 'ATALOA, commissioned by Te Tuhi, Visessio Siasau delivers a powerful message through collective endeavour, and in light of the indissoluble relationship of humans and nature embedded in Pacific epistemology. The artist immerses himself in the ancient tradition of ngatu making, a working methodology named fakahoko (practice) in Tongan language. Fakahoko is an expression of vavaanga, a process of knowing that originates in one's mind, heart and soul. This is imbued with theory containing profound perception, and promoting intense participation. For a number of years, Visessio Siasau and Serene Tay have been collaborating with traditional Tongan ngatu makers, to integrate ancient material culture with contemporary visual representations. Their approach articulates the complex relationship of indigenous knowledge and western perceptions of subjectivity derived from colonial imperial projects.

The time of change

Pachakuti — translated as the return of time — is upon us: for the Quechua people of the Andes, this



above:

Francisco Huichaqueo

Mujeres Espíritu [Spirit Women], 2020

(installation view)

HD video

42 mins

courtesy of the artist

photo by Sam Hartnett



above:

Sandra Monterroso

Respiración del espíritu [*Breath of the Spirit*], 2016 (installation view)

video performance

4 mins 14 secs

courtesy of the artist

photo by Sam Hartnett

is a time of upheaval and cosmic transformation and disturbance, a reversal of the world or overturning of the prevalent space-time continuum. Every 500 years this cycle returns. In the early sixteenth century, the arrival of Europeans to the Americas coincided with Pachakuti. Perhaps this signals a time for humanity to enter a new era.

At a time of crisis, to count on a solid core of fundamental principles may be more significant than ever. Honouring the land in which I am writing, I would like to close with a quote from Ani Mikaere, which points to balancing of change with the upholding of tradition:

- 3 Ani Mikaere, 'Are We All New Zealanders Now? A Māori Response to the Pākehā Quest for Indigeneity', *Colonising Myths Māori Realities: He Rukuruku Whakaaro* (Wellington, New Zealand: Huia Publishers, 2011).

*If the key to creating that better world does not lie in forgetting our past, where does it lie? [In Aotearoa,] I suggest that the answers may well be found in tikanga Māori. Tikanga Māori has been defined by Charles Royal as 'ethical behaviour, based upon fundamental principles or values. While the practice of tikanga may adapt over time, the underlying principles or 'conceptual regulators' (as Justice Taihakurei Durie has called them), comprising values such as whanaungatanga, manaakitanga, aroha, mana, tapu, noa, wairua and utu, do not. Durie has pointed out that Māori society was open to change but 'protective of the fundamental norms or principles of the conceptual regulators' and that this approach 'enabled change while maintaining cultural integrity.'*³

overleaf:

John Pule

excerpts from *Sadness Spirit*, 2013
poetry book, 20 pages, coloured
illustrations
originally published by Pātaka Art +
Museum, Porirua, 2013
courtesy of the artist

p. 198:

Francisco Huichaqueo

Niño kulkul [Kulkul child], 2020
(installation view)
Super 8 film transferred to HD video
2 mins 32 secs
courtesy of the artist
photo by Sam Hartnett

p. 199:

Stevei Houkāmāu

Wāhi, 2020 (installation view)
uku (clay), synthetic sinew, toroa/
kahu feathers
commissioned by Te Tuhi,
Tāmaki Makaurau Auckland

I become
nostalgically
Sad
When the Scents
unite
and the fragrance
is like exuberant
fruits of
Polynesia

how many times
must I sing
your name
to create
a marvelous
Country
of
hope





Kimsooja

A Needle Woman — Paris, 2009

A Needle Woman is a series of videos documenting a performance of standing still. Since starting in one of the most crowded streets of Tokyo in 1999, I have performed *A Needle Woman* in many different cities around the world. Originally, I wanted to create one performance in the city — standing still in Shibuya, Tokyo, and another in nature — lying down on a limestone mountain top, as a body exploring two axial relationships within the world. For the first performance in Tokyo, after long hours of walking, trying to find the right moment and space and accumulating the energy of the people, I arrived at a street in Shibuya where hundreds of thousands of people were constantly passing through, like waves of a human ocean ebbing and flowing. It was a breathtaking moment. A silent inner scream hit my body like a needle. I had to stop on the spot and stand still, a contradictory position in relation to the flow of the pedestrians, like a needle or an axis, observing and contemplating the people coming and going, weaving through and against my body as a medium, like a symbolic needle. In this moment, I suddenly became aware of the meaning of my walking.

As I intensified the state of my isolation, the presence of my body seemed to be gradually erased by the crowd. Simultaneously, the sustained immobility of my body was leading me toward a state of peace and balance in my mind, that connected the self and the other. I reached a point at which I could ‘breathe’ others into my own body and mind.

Through a uniform gesture of stillness while confronting different realities, geographies and conditions of humanity, *A Needle Woman* weaves together social, cultural, economic and political concerns with an investigation into immobility as performance, inverting the notion of the artist as the predominant actor.



above and right:

Kimsooja

A Needle Woman, 2009 (video stills)
performance video, 25 mins, looped, silent
performed and filmed in Paris, France
commissioned by Nuit Blanche Paris 2009
collection of the Fonds municipal d'art
contemporain de la Ville de Paris (FMAC)
courtesy of FMAC, Axel Vervoordt Gallery
and Kimsooja Studio
photo by Sam Hartnett





Etienne De France
The Green Vessel

I remember images of a lake between the hills covered with forests. I remember sparse memories of this large lake whose shape was divided into large open parts and hidden estuaries.

As I approached the water slowly from the forest, I could discern in the mist the shadow of shapes floating. As I got nearer, the last volutes of condensation escaped the quiet surface.

I saw a complex structure slowly emerging, floating in the water. Four, five, six modular forms were assembling to create a metamorphic architecture. The floating log had grown up and multiplied. The singing floating log had engendered various rooms, fragmented terraces, floating bridges, as well as creating moving staircases.

The wooden structures were mixed with a profusion of branches, vines, shrubs and grasses.

The same bumblebee I had seen at the same hour every day on the same week just flew over my shoulder in the direction of these structures.

Getting closer to the edge of the water, my eyes could embrace a part of what seemed now to be a very large raft, a floating community living in houses and spaces moving on water, covered by leaves and flowers.

It was a magnificent network of islands, pyramids and passages.

A slow choreography was opening new shapes, collective places but also spaces for solitary dreaming, creating an assembly of emancipated landscapes.

The green vessel.

left:

Étienne de France

The Green Vessel, 2020

(installation view)

backlit film and lightbox, two parts

700mm x 800mm

courtesy of the artist

photo by Sam Hartnett



below:

Étienne de France

The Green Vessel, 2020

(installation view)

backlit film and lightbox, two parts

700mm x 800mm

courtesy of the artist

photo by Sam Hartnett

below:

Étienne de France

The Green Vessel, 2016

(installation view)

plywood, cedar, macrocarpa, textiles

1560mm x 1560mm x 240mm

courtesy of the artist

photo by Sam Hartnett



Visesio Siasau

Visesio Siasau

NGATU 'o
VAVANGA
'ATALOA,
2020

in collaboration with Serene Tay and Saimone Fonohema

The concept of Vavaanga 'Ataloa ngatu is a technological approach utilising Vavanga knowledge.

Vavaanga is a process of knowing that originates in one's mind, heart and soul. It stems from the word and concept of Vavaa — unified space and its spontaneous, pliable, unlimited potentiality. *Nga* is a suffix that modifies the knowing into doing, in connection with the realities of existence within our Tongan cosmology: as part of the universe, inheriting the wholeness of Vavaa. 'Ata-loa is a Tongan word that I constructed based on ancient Tongan words: 'ata — shadow/images that are both concrete and abstract; fuo — form, realities of natural phenomena; and loa — time, power and energies.

This concept and way of working becomes alive in the ngatu (Tongan tapa cloth) through visual representation: a narrative depicting powerful political figures and ideologies that are systemically enforced and controlled. Covid-19 highlights imbalances of political power — international 'superpowers' dominating the media, imposing and perpetuating their hierarchies, which extend even to controlling vaccine access for other countries. These ngatu 'ataloa portray the realities of contemporary global power structures and material production, in contrast to the cadences of the natural world.

Ngatu is made from the inner bark of the hiapo (paper mulberry, *Broussonetia papyrifera*). Starchy root vegetables, such as the mahoa'a Tonga (Polynesian arrowroot, *tacca leontopetaloides*) and manioke koka'anga (cassava or tapioca) are rubbed on the feta'aki (tapa cloth) sheets to paste them together. Kupesi (rubbing stencils) with kolona (Coronavirus) images sewn into them are made from shipping raffia and fishing line. The kupesi are stained into the cloth with tree bark dyes known as koka (red cedar, *Bischofia javanica*), tongo (native mangrove, *Rhizophora mangle*) and tuitui (candlenut tree, *Aleurites moluccana*).

overleaf:

Visesio Siasau

NGATU 'o VAVANGA 'ATALOA, 2020

(detail, installation view)

in collaboration with Serene Tay

and Saimone Fonohema

ngatu, kupesi

commissioned by Te Tuhi,

Tāmaki Makaurau Auckland

photo by Sam Hartnett





Gabriela Salgado

Afterword

Under the Southern Stars brings together three years of intense collaboration and dialogue with artists in Aotearoa New Zealand and beyond. It includes artists' voices, as well as texts of my own that define my curatorial vision. Together, they form a constellation of views, offering the reader an in-depth connection with artistic practice, and its capacity to reflect on our historical times.

I feel extremely fortunate and wish to give thanks to those who contributed to make my stay such an absorbing experience. I am grateful to Te Tuhi's team and board, and the artists and organisations that have supported my programme, for rising to the challenge of the new, and receiving my ideas with enthusiasm while embracing collaboration with open hearts and minds.

I am deeply indebted to the people of Aotearoa for allowing me to live on this precious land for the past three years, and for sharing their knowledge, language and collective histories with unwavering trust and generosity. Furthermore, I would not have been able to experience this period of learning in the 'deepest South' without the love and strength of my family and friends. It is time for my waka to turn around and return to you.

I will remain bound to Aotearoa's magnificent landscape, its mighty oceans and rivers, its prehistoric forests and te tāngata, the people, to whom I say: mā te wā!

Contributors

Antonio Paucar was born to a family of artisans in Huancayo, Peru. From childhood, he worked in the making of traditional Andean figures and masks. Later, he dedicated many years to beekeeping in the central highlands of Peru. He studied philosophy at the Humboldt University Berlin, then visual arts at the Kunsthochschule Berlin-Weissensee and at the Universität der Künste in Berlin. Paucar lives and works in Berlin, Germany and Huancayo, Peru.

Arapeta Ashton (Ngāti Mahuta, Ngāti Maniapoto, Ngāti Whanaunga, Ngāti Paoa, Te Rarawa) is a Māori weaver and interdisciplinary performance artist based in Aotearoa. Activating the body through Māori epistemologies, the artist creates performances focusing on genealogical affinities to the natural world, space and time.

Ayrson Heráclito is an artist, curator and lecturer based in Salvador de Bahia, Brazil. He holds a PhD in semiotics and communication from Pontifical Catholic University in São Paulo and a Master of Visual Arts from Universidade Federal da Bahia, Brazil. His works in installation, performance photography and video emerge from his investigations of Afro-Brazilian culture and the connections between Africa and African diaspora in America. His work *The Cleansing: The Meeting of the Atlantic Margins* was part of the 57th Venice Biennale exhibition (2017).

Étienne de France is a visual artist born in Paris, France, where he is currently based. He studied art history and archaeology at the Sorbonne University in Paris in 2005, and completed a bachelor's degree in visual arts at the Iceland Academy of the Arts, Reykjavik in 2008. Known for interdisciplinary projects mixing hypothetical scenarios with reality, such as *Tales of a Sea Cow* (2012) and *Icelandtrain* (2009), de France works across media including film, photography, writing, drawing and installation. More recently his practice has engaged in questioning landscapes as spaces of resilience and imagination, cooperating with farmers, environmental activists and architects to produce works including *The Green Vessel* (2015–2019), *Looking for the Perfect Landscape* (2017) and *Field* (2020).

Faisal Abdu'Allah was born in Britain and currently lives in the United States, where he is Professor of Art and Faculty Director at the University of Wisconsin-Madison. He is a graduate of the Royal College of Art and was awarded a doctorate in 2012 by the University of East London for his thesis *Mirror to My Thoughts*. Professor Bárbaro Martínez-Ruiz has observed that Abdu'Allah breaks 'away from the British artistic establishment and the rules of institutional representation ... selecting his subjects from émigré utopia, Afro-British social consciousness, Muslim identity, and working-class life.'

Gabriela Salgado is an Argentine-born curator. From 1995–2017 she was based in London, United Kingdom, where she gained a Masters in Curating Contemporary Art from the Royal College of Art. She was curator of the Latin American Art Collection at Essex University (1999–2005) and curator of Public Programmes at Tate Modern (2006–2011). She curated La Otra Bial in Bogotá, Colombia (2013) and the 2nd Biennale of Thessaloniki, Greece (2009) and acted as a jury member for the Prince Claus Awards, Holland, and Videobrasil Festival, Brazil. In 2011 she set up *Transatlantic Connections*, a programme of creative exchanges for African and Latin American artists. From 2017 to 2020 she has lived in Tāmaki Makaurau Auckland, working at Te Tuhi as Artistic Director.

John Pule was born in Liku, Niue and migrated to Aotearoa New Zealand in 1964. Pule works with painting, printmaking and poetry, informed by his enduring interest in the history and mythology of Niue. Pule’s work is held in major public collections in Australasia, and in 2010 it was the subject of a survey exhibition at the City Gallery Wellington. Pule’s work was included in the exhibition *Oceania* at Musée du Quai Branly — Jacques Chirac, Paris (2019) and Royal Academy of Arts, London (2018). He has previously exhibited at Museo de Arte Contemporáneo, Santiago Chile (2012), Queensland Art Gallery, Brisbane (2011) and the Neuer Berliner Kunstverein, Berlin (2007). His work is the subject of several books including the monograph *Hauaga* (Otago University Press, 2010). Pule is also a published writer and poet. He was the recipient of the New Zealand Order of Merit for the services to the Arts in 2012.

John Vea is a Tongan artist based in Tāmaki Makaurau Auckland who makes sculpture, video and performance. Ve works with ideas of migration and gentrification as they exist within Te Moana-Nui-a-Kiwa. Ve has exhibited in the Honolulu Biennale (2017), at the Auckland Art Gallery Toi o Tāmaki (2018) and Dunedin Public Art Gallery (2018). In 2019 he presented a solo exhibition, *If I pick your fruit, will you put mine back?* at 4A Centre for Contemporary Asian Art, Sydney. His work is in the collection of the Auckland Art Gallery Toi o Tāmaki. Ve received his Master of Art and Design at Auckland University of Technology in 2015, where he is currently undertaking a practice-led PhD.

Kimsooja is a multi-disciplinary conceptual artist based in Seoul, South Korea. Her practice combines performance, film, photography and site-specific installation, using textile, light, and sound. Drawing on her principles of ‘non-doing’ and ‘non-making,’ these works often concern urban life, human migration, the role of women in society. Since 1999, Kimsooja’s video series *A Needle Woman* has been performed and shown across multiple major international cities. Following her previous four participations in the Venice Biennale (1999, 2001, 2005, 2007), she represented South Korea at its 55th edition with *To Breathe: Bottari* (2013).

Matt Coldicutt is an artist and teacher who graduated with a Bachelor of Architectural Studies from Auckland School of Architecture in 2008, a Bachelor of Fine Arts from Elam School of Fine Arts in 2010 and a Graduate Diploma in Teaching (secondary) at the University of Auckland’s Faculty of Education in 2011. During 2014-17, he co-established and curated the artist-run initiative Rockies at 454 Karangahape Road. His recent work concerns ideas of balance, instability, and ‘social-spatial crisis’ in relation to urban development.

Numangatini Mackenzie is an interdisciplinary artist working in graffiti, tatau and mixed media installation. His practice centres on the exploration of urban space and the processes of building connections to his Pacific heritage. His research engages with literature on Oceanic art, museum collections as well as collaborations with living practitioners of art forms ranging from tatau, painting and spoken word to voyaging/navigation and street art. He is actively involved in cultural heritage projects, performative acti.VA.tions, research and community development in Aotearoa and the Cook Islands. Mackenzie lives and works in Tāmaki Makaurau Auckland.

PĀNiA! is so cool. Her chosen anonymity has led to some daring guesswork. PĀNiA! is legendary. She is not a wholesale fiction. She is a real person. She is a mystery. PĀNiA! has a sense of humour and plays games. She intrigues. PĀNiA! achieves critical success and peer recognition without being seen. PĀNiA! is brilliant. She embodies a sentiment urgently applicable to our time — that love and trust go together. PĀNiA! is so cool. PĀNiA! is represented by Mokopōpaki, Auckland.

Raúl Ortega Ayala's art practice is influenced by anthropology and developed through extensive research. Oscillating between observer, participant and critic, he employs ethnographic methodologies of participant-observation, embodiment of knowledge or fieldwork to produce different bodies of work. His practice spans video, installation, performance, paintings, sculptures, photography, olfactory art, sound and process-based works and has recently explored the phenomena of collective memory and social amnesia. Ortega Ayala has exhibited internationally, at The Frans Hals museum, David Roberts Foundation, Delfina Foundation, the Barbican Centre, Liverpool Biennial, Stroom, Geementemuseum, Museo Jumex and Museo Experimental El Eco, amongst others. Originally from Mexico, Ortega Ayala lives in Wellington, Aotearoa New Zealand. He is associate head of school and senior lecturer at Whiti o Rehua School of Art at Massey University.

Shannon Novak explores contemporary issues in the LGBTQI+ community. His practice encompasses painting, sculpture, and installation, with a focus on using geometric forms to explore and render his understanding of the interrelationships between sound, colour, form, time, space, and social context. Novak has completed a number of artist residencies including at Altes Spital, in Solothurn, Switzerland in 2018, and has been engaged in public commissions in Tāmaki Makaurau Auckland and New Plymouth in Aotearoa, and in Denver, Colorado, USA. Novak is the founder and director of the Safe Space Alliance, a non-profit organisation which aims to help people to identify, create and navigate safe spaces for the LGBTQI+ community worldwide.

Sosefina Andy is an installation artist based in Tāmaki Makaurau Auckland. Andy was the inaugural recipient of Te Papa's Helen Hitchings scholarship in 2017 and graduated with a Master of Visual Arts from Auckland University of Technology in 2018. Andy's practice focuses on craft-making as a mode of adaptation that is underpinned by knowledge passed down from ancestors. Her works explore the performance of labour, memory, and geographical migration, including her own move from Samoa to Aotearoa New Zealand.

Visesio Poasi Siasau is a contemporary Tongan artist who comes from a hereditary guild of Tongan tufunga (ritual practitioners) from Ha'ano, Ha'apai and Fungamisi, Vava'u islands. Siasau holds a master's degree in applied indigenous arts/philosophy and is currently undertaking a PhD in Hawai'i and Tonga. He works with perspex, glass, bronze, installation and large-scale painting on tapa cloth and canvas. In 2015 Siasau was the first Tongan artist to receive the Paramount Award in the Wallace Art Awards. He has undertaken artist residencies in the Solomon Islands, Taiwan, China and the United States, including a six-month residency at the International Studio and Curatorial Program (ISCP) in Brooklyn, New York in 2016, where he was invited to lecture at the Metropolitan Museum of Art. In 2018, Siasau was Visiting Fellow at Mellon Indigenous Arts Initiative at the University of Virginia in Charlottesville, Virginia, USA.

Yonel Watene (Ngāti Maru (Hauraki), Ngāpuhi, Te Rarawa, Ngāti Hine and Greek) typically works in series, in painting, sculpture, photography, writing, and occasionally moving image. Watene's practice is driven by a desire to experiment with different styles and mediums. In 2016 he founded Savoie de Lacy, a small gallery in Ravensbourne, Dunedin, which in 2017 was superseded by Savoy Geracopol, a nomadic project dedicated to presenting art in unconventional spaces. Watene lives and works in Tāmaki Makaurau Auckland.

Under the Southern Stars

Published by Te Tuhi,
Tāmaki Makaurau Auckland

Edited by Gabriela Salgado
Designed by Kalee Jackson
Proofread by Abby Cunnane

ISBN: 978-0-908995-70-7

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Principal funders



Supporters and partners

Te Tuhi wishes to acknowledge the following
for their support of the exhibitions covered in
this publication.

Artweek Auckland
Atelier Cruz-Diez
Auckland Arts Festival
Auckland Council
Auckland Live
Auckland University of Technology
Chris Cree Brown
Chris McBride
Creative Communities
Cruz-Diez Art Foundation
Eighthirty Coffee Roasters
Greenpeace New Zealand
Humber Museums Partnership, UK
Invisible Dust, UK
James Cohan Gallery, New York
John Miller
Kimsooja Studio
Lisson Gallery
Massey University Te Kunenga ki Pūrehuroa
Matariki Festival
Mission aux Affaires Culturelles Nouvelle-Calédonie
Mokopōpaki
Ngā Taonga Sound & Vision
Panuku Development Auckland
Poemart Nouvelle-Calédonie
SOUNZ Centre for New Zealand Music
The University of Auckland
University of Wisconsin–Madison

overleaf:

Tuan Andrew Nguyen

The Island, 2017 (still)

2048 x 1080p film, colour, 5.1 surround sound
42 mins

courtesy of the artist and James Cohan Gallery,
New York





The image features a dark blue background with a repeating pattern of white line art. Each unit in the pattern consists of a central pentagon with five dots at its vertices. From each dot, a line segment extends outwards, ending in another dot. These segments are arranged in a way that they interlock with the segments of adjacent units, creating a continuous, tessellated effect. In the bottom-left corner, the word "TeTuhi" is written in a bold, white, sans-serif font.

TeTuhi